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NEW MUSIC
STARTS ON PAGE 29

THE CARS
STICK SHIFT

BOWIE DRESSES UP

DAVID JOHANSEN
PERILS AND PLEASURES

CHEAP TRICK JAPAN TRIP

JOURNEY'S STEVE PERRY
AGGRESSION WITH FEELING

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PAUL KANTNER
STARSHIP GUITAR INFO

ROCK HOTLINE: VAN HALEN, LOU REED, NEW ALBUMS, STONES' RECORDS, BLONDIE, BAD COMPANY, TOM ROBINSON, WHO MOVIE, AND MORE HOT STUFF

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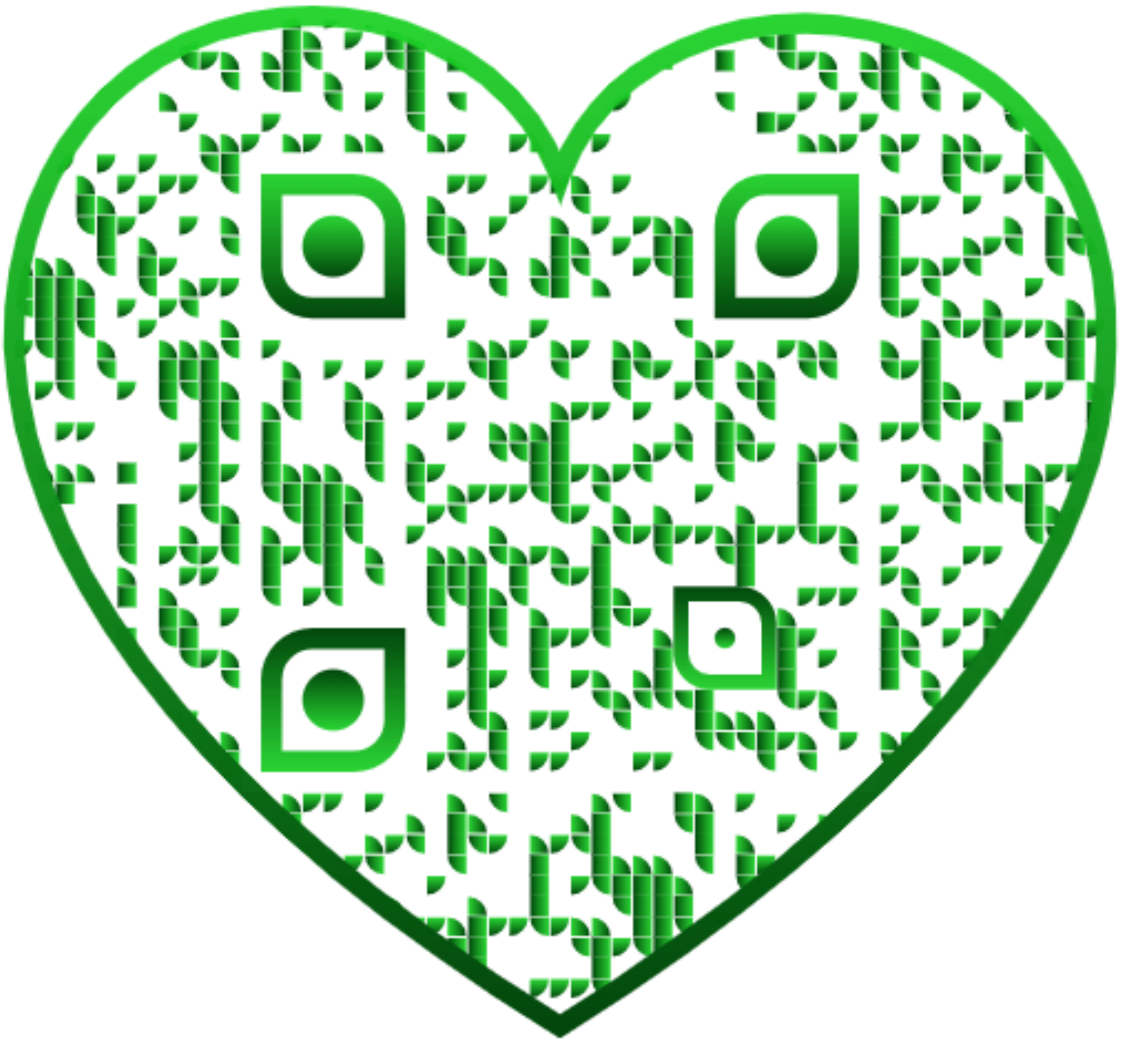

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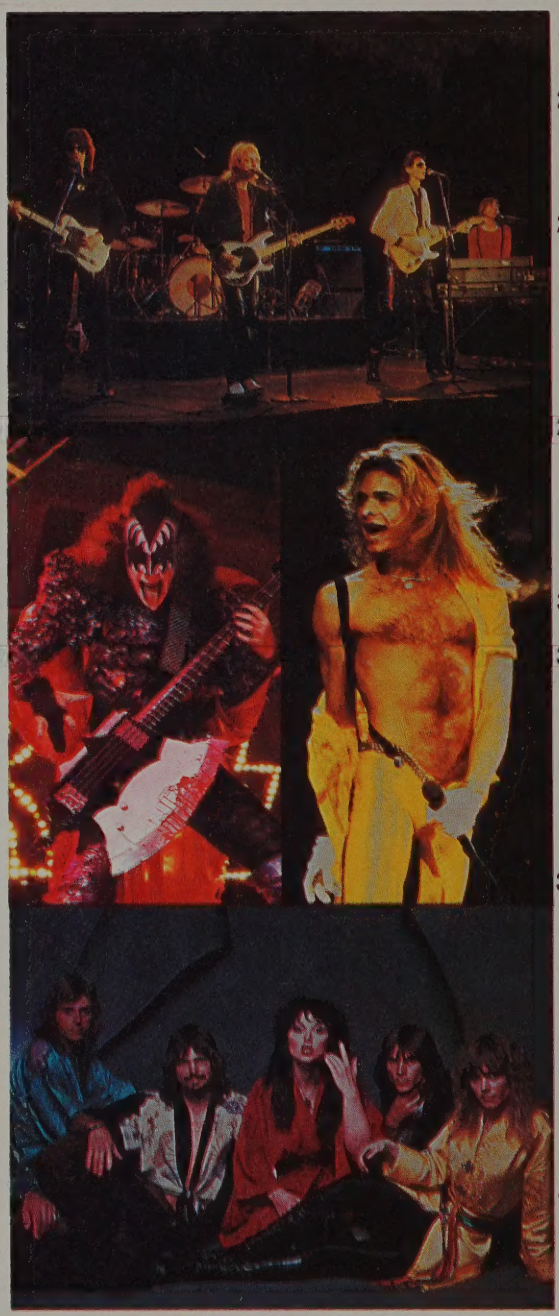

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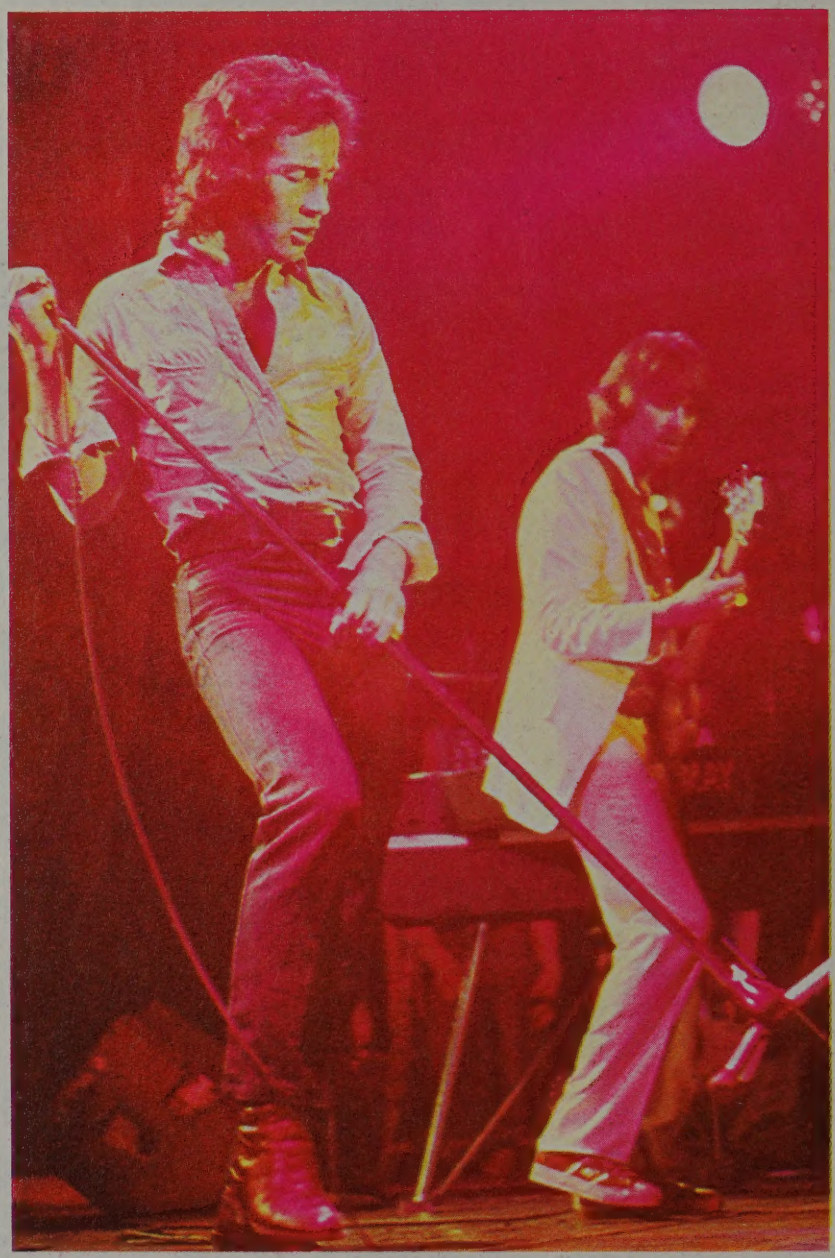
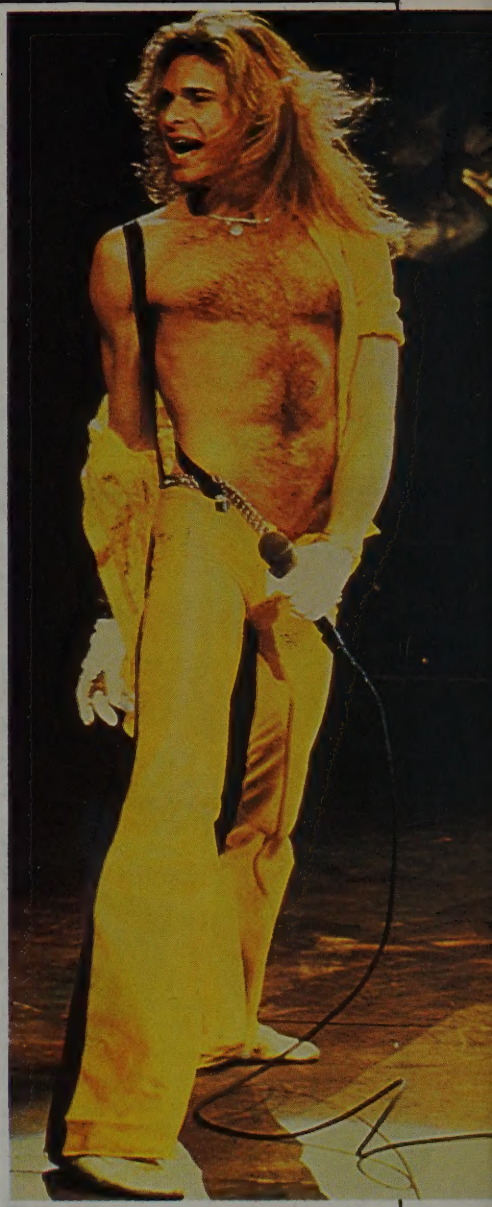
ROCK & ROLL HOTLINE

BAD COMPANY HELP FLIP A LID

Bad Company have come surging back on the rock scene with a new album and tour that once again put them on top of the rock pile. After a successful tour of England in Europe (Led Zep stopped by to jam with them at one date), Bad Co. arrived cross-country U.S. swing that was highlighted by a jam at a local club in Louisville, Kentucky called City Lights. Harvey Mandel joined in with the band at that jam to do a searing version of "I Just Want To Make Love To You". The band also played at Kemper Arena in Kansas City (with Carillo opening the show), and a week later the roof of the arena caved in — pretty hot rock!



Bad Co. on their cross-country swing...



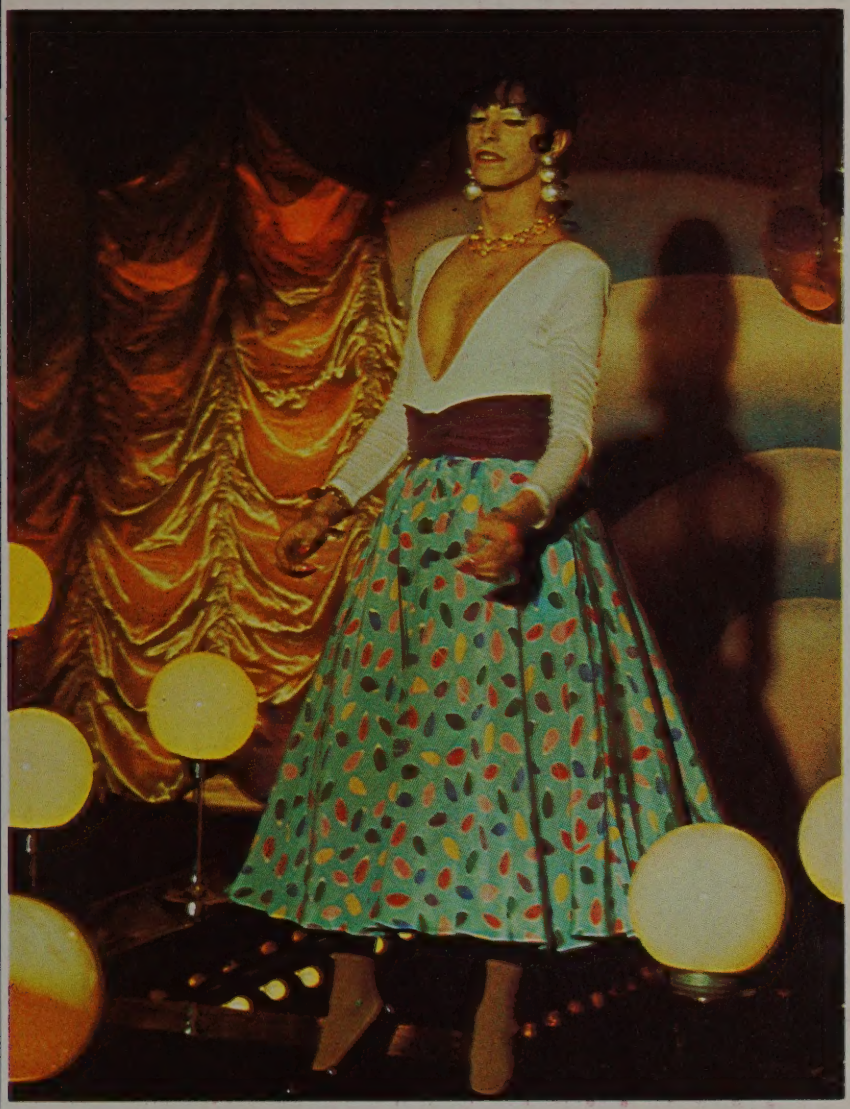
David Lee Roth

VAN HALEN PLATINUM (AGAIN)

Van Halen are not only dancing the night away these days, they also are doing a little jig during the day, or at least they should be. The band rose to rapid fame with their first album, *Van Halen*, which sold over two million copies. Now their second album, *Van Halen II* has proved that the first album's sales was no mistake. *Van Halen II* has now sold over a million copies and has been certified as a "platinum" lp. After a tour of the East Coast the band headed for a series of European dates, then back to the U.S. for summer concerts that will no doubt prove them to be the biggest U.S. hard rock band of the year. No word as yet when they and their producer Tom Templeman will be back in the studio for work on *Van Halen III*, but we wouldn't be surprised if there was a new VH lp out by the end of this year.

FASHION TIPS

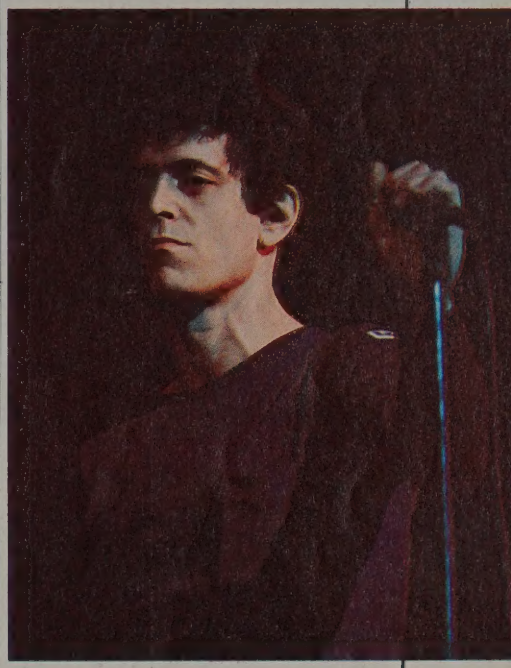
Yes, Virginia, this is David Bowie. And where does he buy his clothes, you ask? To find out, check the Bowie story on page *19*.



Corrine Schwabb

LOU REED STEPS UP TO THE MIKE

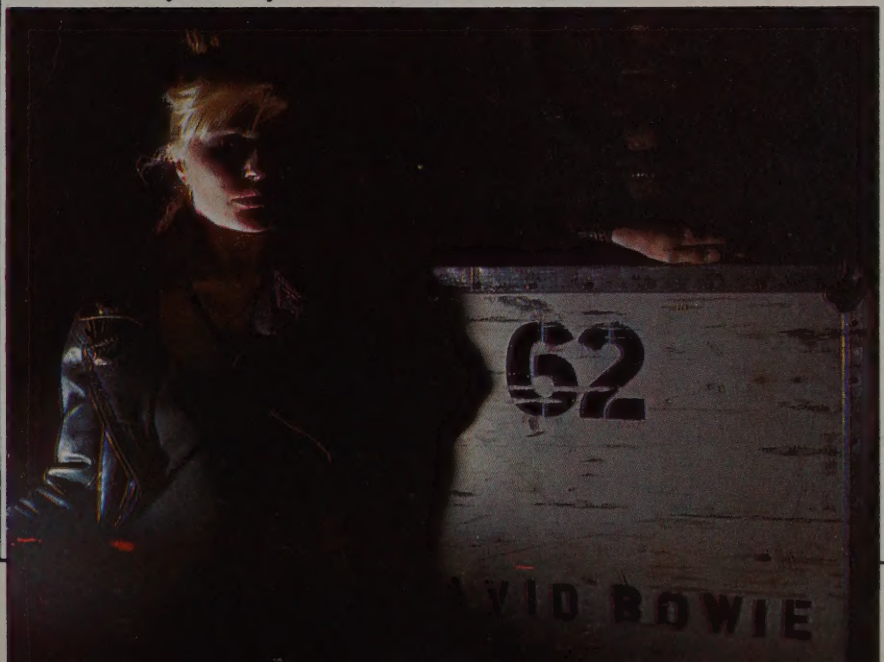
Lou Reed is back in action these days, complete with a new album, some new one liners, and plenty of spunk when it comes to calling a potato a potato. During his current tour, Lou stopped off in New York City to play a string of sold-out shows at The Bottom Line. Besides using the stage for the purposes of rock and roll, Lou also gave the audience his thoughts on rock critics (many of whom don't meet his standards as human beings it seems) and his widely reported feud with David Bowie. It seems Lou wants to bury the hatchet with Bowie and he suggested to the audience that both he and Bowie were worth seeing. You tell 'em Lou.



Richard E. Aaron/Thunder Thumbs

Lou also gave the audience his thoughts on rock critics...

The music on the lp continues to develop the group's pop-rock-Mothers of Invention styles and lyrics...



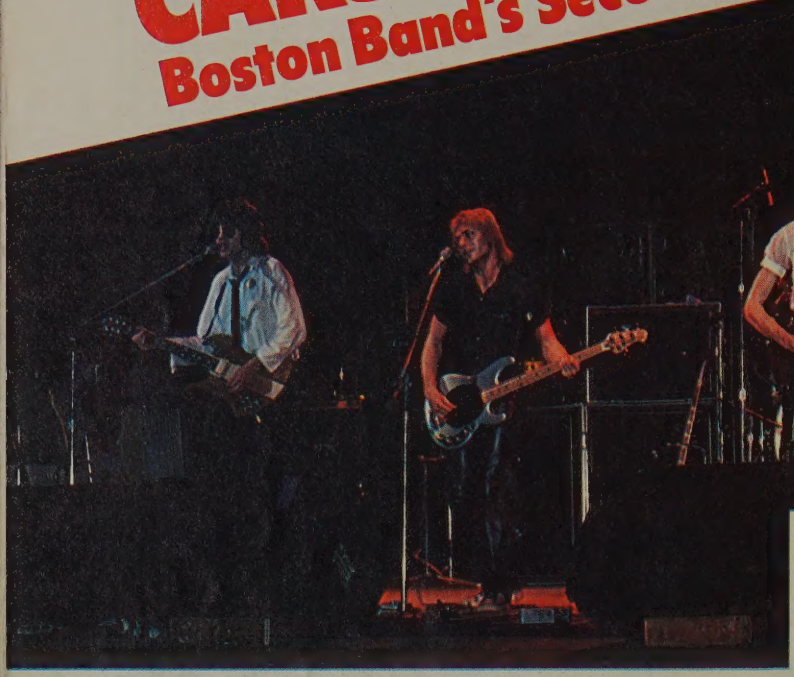
Chris Stein

BLONDIE SELF-SERVICE (HOLD THE MAYO)

As we go to press, the Blondies are finishing up their new album in New York City, again with producer Mike Chapman — the same crew that brought *Parallel Lines* and "Heart Of Glass" up the charts. The new lp has a working title of *Eat To The Beat*, although the band may change it before its released. Among the new tunes on the lp are "I'm Not Living In The Real World", "Shayla", and "The Armored Car". The music on the lp continues to develop the group's pop-rock-Mothers of Invention styles and lyrics, with lead singer Debbie Harry's vocals tying everything together. The band's recent activities offstage have included a party at the Mudd Club for all their pals (Gene Simmons dropped by to say hello), Debbie on the cover of Warhol's Interview, and talk of a Blondie film along the lines of "Alphaville."

CARS STICK SHIFTING

Boston Band's Second Album Exceeds Speed Limit



Onstage at the Palladium

The Cars are one of those bands who go from local obscurity to national fame in ten minutes. Most bands put in two to four years to be an "overnight" success. But once in a while a band like the Cars comes along and breaks all the rules.

Not that the members of the Cars didn't put in a lot of time not making it — each of them played in other bands for years. As the Cars, however, they went right to the top.

Ric Ocasek, Ben Orr, David Robinson, Greg Hawkes, and Elliot Easton formed the Cars in 1977. They made their debut at a New Hampshire Air Force base, recorded some demos on their own that local Boston radio stations played and played and played, and after three months together opened a local concert for Bob Seger where they got a standing ovation. Queen's producer Roy Thomas Baker whisked them off to London to record their first album which was released in May 1978 and within a few months sold 1.2 million copies.

A year later the Cars have finished their second album. Again produced by Roy Thomas Baker, recorded this time in Los Angeles. The lp is titled *Candy-O*. At first listen it has all the trademarks of the Cars: an easy going rock tempo, direct lyrics, solid electronics, and melody.

With the album all pressed, packaged, and ready to ship to local record stores, and a summer of touring on the horizon, Car rhythm guitarist, vocalist, and songwriter Ric Ocasek called from Boston for a chat about the band and the new album.

"The second album wasn't any more work than the first one," says Ric. "It took the same amount of time." Did the first album loom over them in trying to make the second one? No, according to Ric. "I don't think the first album's success entered into it too much."

The shift from recording in London to LA was a big difference, Ric admits. "Obviously there would be. We brought in a half a ton of plywood and put it all over the walls of the recording studio to solve the problem. We put a hard edge on the LA atmosphere."

The reason for recording in LA was technical. The band and producer Baker wanted to use a particular type of record-

(continued on page 58)

Simon Fowler/RETNA

"The second album wasn't any more work than the first one. It took the same amount of time."

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WE READ YOUR MAIL

Cheap Trick

Dear Hit Parader,
I just love the rock group Cheap Trick. Could you please tell me the birthdates of these great performers?

Cheap Trick forever
Anaheim, Ca.

Robin Zander was born on January 23rd, Bun E. Carlos on June 12th, Rick Nielsen December 22nd, and Tom Peterson May 9th. (Ed.)

Dear Hit Parader,
What is all the fuss about? Cheap Trick is just silly, that's all. Just plain silly. Their music is okay but they look so weird. Why do they wear such silly outfits?

Billy Green
Providence, Rhode Island

Dear Billy,
They like them. (Ed.)

Dear Hit Parader,
I read Hit Parader, consulting a dictionary in faraway Japan.
I'm an ardent fan of Cheap Trick. So I'm very happy to hear that *At Budokan* gained great popularity in America. I've believed their success!! I'm looking forward to their new album, *Dream Police*. I think their music is really pleasant!! But I love all of them, not only their music!!

Sincerely,
Mariko Fujimoto
Japan

Eno

Dear Hit Parader,
I saw Eno a few weeks ago but I didn't get a chance to ask him what he was up to. Someone said that he's given music up for good, but I can't believe it. Could it be possible?

Mary Williams
New York City

Dear Mary,
Eno was in New York producing the new Talking Heads lp, Fear of Music. *(Ed.)*

Ted Nugent

Dear Hit Parader,
I really laughed when I read the Ted Nugent interview in HP Sept. '79. That was the funniest thing I ever saw. I'm surprised that they didn't come to blows! Or did they? Come on — the truth, now.

Peter J.
Chicago, Ill.

Dear Peter,
It was all very friendly — honest. (Ed.)

The B-52s

Dear Editor,
One of my friends said that she heard about a group called the B-52s, but so far no one has heard their album. Do they have one yet or haven't they signed up with any company? Are they from New York?
By the way, thanks for your interview with Keith (July '79). It was really terrific.

Ira T.
New York City

Dear Ira,
The B-52s are from Atlanta, they record on the Warner Bros. label and their first album should be in the stores by now. It's called The B-52s. *(Ed.)*

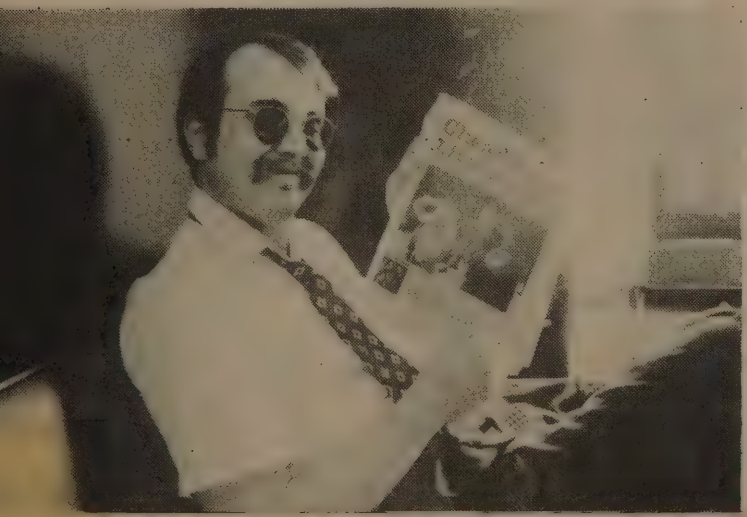
CHEAP TRICK ROCK & ROLL IN JAPAN

Behind The Scenes Photos By Kenji Miuri

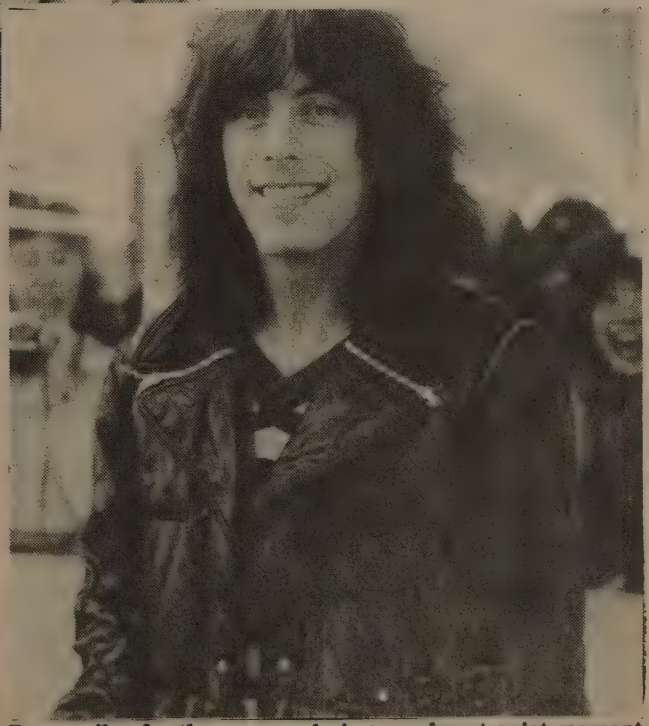
Mob scenes and sell-out concerts, tv shows and magazine covers, all part of the day's hysteria during Cheap Trick's tour of Japan. The tour included a return engagement at The Budokan in Nagoya where the band recorded its live album last year. The show was a complete success, including over two thousand fans who tried to get at the band in their limos after the show. During the tour Cheap Trick debuted songs from their next studio album, ***Dream Police****, and showed footage of their* ***Dream Police*** *promo film during their concerts.*

Rick poses with the artwork he had painted on the back of his guitar.

Cheap Trick hysteria hits Japan and the band has to make a run for it to get from their cars to their hotel.



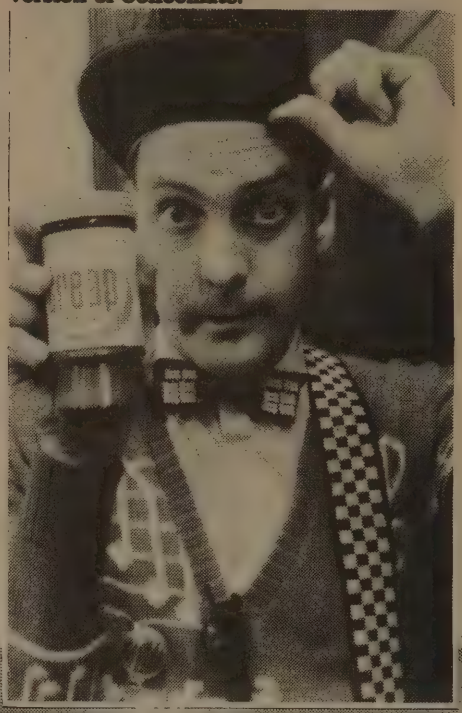
Bun E. relaxes in his hotel room and catches up on the latest news.



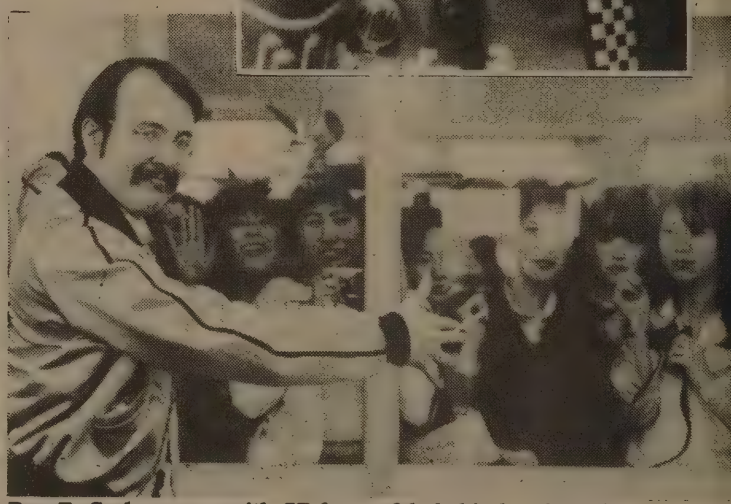
Tom smiles for the camera during an almost quiet moment enroute from one city to another during the tour.

Robin Zander steps up to the mike during the band's show at the Budokan.

Rick Nielsen poses with a bottle of Creap which turned out to be a Japanese version of Coffeemate.



Tom, Bun E. and Rick smash open a keg of sake during a party backstage after the show.



Bun E. Carlos poses with CT fans safely behind a plate glass partition.

Tom and Rick sip Sapporo beer and mug it up during the radio interview.

Tom Petersson signs autographs for fans before the show.

SPINADDICT

by JAMES SPINA

PETER FRAMPTON "WHERE I SHOULD BE" (A&M) On the one hand I'm tempted to say all sorts of nasty things about Frampton. Then again ... this guy once meant a great deal to me. Way back when his career was nowhere he was one of my

PETER FRAMPTON

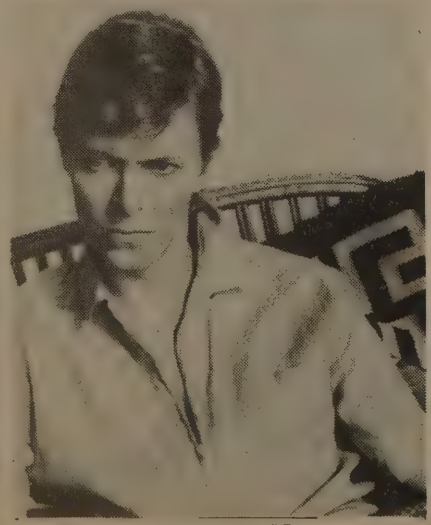
favorites. I followed his every move when he was teamed up with Andy Bown as a member of The Herd. His Humble Pie days were equally impressive and his haircut on the cover of the English *Town And Country* album was a definitive of its day. The early solo albums replaced some rock but with plenty of sensitive brooding. But then IT happened. *Frampton Live* was the end of Peter Frampton as one of my private cult items and the beginning of a mega-buck career draped in Farrah Fawcett hair and guitar talk boxes. "I'm In You" blew. Some of the rocking has returned for this disc and most of the music is pleasant enough in a southern California style that usually leaves me vomiting. Those Sam and Dave covers are absolutely nowhere and the guitar playing has become proficient to the point of cliche. I guess the title of one of the songs sums it up best for me ... "I Can't Stand It No More". Sorry Peter. Hey, by the way, do you still have Penny's number?

CARILLO "STREET OF DREAMS" (ATLANTIC) Anybody who agrees with the above Frampton review and wants a taste of what Peter was like in the old days should pick up this record. Frank Carillo is the essence of what Frampton should be.

CARILLO

FRANKIE MILLER "A PERFECT FIT" (CHRYSALIS) I'm getting very tired of writing Miller reviews that mention how he is the Anglo version of Bob Seger or how he can sing gritty circles around Paul Rodgers and Rod Stewart. Come on America wake up! This guy is a monster of a performer right up there with Otis Redding in terms of composition and style. He doesn't only move mountains with his power ... he swallows them whole and spits out the gravel in golden nuggetts of emotion.

DAVID BOWIE "LODGER" (RCA) As usual I'm already going around and spouting out lines from different songs on this record to sum up and comment on a multitude of life situations. Bowie always does that for me. Besides providing intriguing musical questions and answers he also fits in to the pattern of my lifestyle at every given moment to the point where I do think he has some sort of God-like pull over my life. Spina in a silver eye shadow ... Bowie is there with his Ziggy persona. Spina rediscovers his early American Motown roots ... Bowie beats him there. Spina on a black and white diet ... Bowie as the Thin White Duke. Spina dabbles in Enoesque electronics ... Bowie hires Eno. Spina feeling lost and traveling towards some new lifestyle ... Bowie meets him as the lodger and keeps him company on his new journey. Sounds like hog wash doesn't it? Some of this record is just that ... Hog wash but it's swill that keeps me going through difficult times and Bowie has never let me down yet. I really cannot comment on the individual tracks on this album. THAT would be getting too personal. You don't want to live with someone else's depression now ... do you?



DAVID BOWIE

JOHN HIATT "SLUG LINE" (MCA) To tell you the truth I don't even know if this guy is British or American (no bio was included with the album) but he certainly owes a great deal to Elvis Costello. And early Van Morrison. And Jamaica. And you owe it to yourself to try him since he's better than the above and a lot less exposed. I do remember the name from somewhere but the face is totally unfamiliar. Must be the new short haircut. I wouldn't mind surfacing in the music world with a tight and angry album such as "Slug Line". Hiatt has it.

JOHN HIATT

CHRIS REA "DELTICS" (UA) This guy has it too but in a totally different sense. Rea is a hopeless romantic dripping with charm and bubbling with warmth. His music carries that white boy black punch available thru people such as Robert Palmer and early Little Feat but Rea has a commercial edge going for him that hints success rather than cult status.

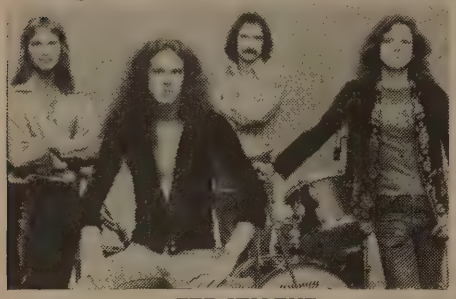
JOHN OTWAY "WHERE DID I GO RIGHT?" (POLYDOR) Do any of you remember that poem "The Highwayman" by Alfred Noyes about this fair young bar maid who gives up her life to save her Highwayman lover? Otway has put it to music and that alone qualifies this record as a smaltzy favorite for me. Otway is an English tradition adored by people such as Peter Townshend and noted for sounding like no one else in the music business. He writes words that hold up on a printed page and has a voice that can chill and cheer you at the same time. The production is by Neil Innes and one time Mott keyplunker Morgan Fisher handles the organswirls. All pluses.

GRAM PARSONS (SHILOH) This is just a repackage of the long out of print Submarine Band album from Gram's pre-Byrd, pre-Burrito days. Everyone in the world should own everything this man ever recorded. I can't say anything else without tearing up.

MERLE HAGGARD "190 PROOF" (MCA) This guy is the most important and honest figure in country music today. Waylon Jennings once held that position. Jennings can't touch Haggard when it comes to straight intensity minus the prefabricated outlaw persona.

TED NUGENT "STATE OF SHOCK" (EPIC) Any of you who read my Ted Nugent interview a couple of months

ago know that Ted and I don't like each other very much. Surprisingly then you may find it hard to believe that I like this record. The songs are stronger this time around and the guitar playing whips away at an economical rather than maniacal pace. His ego still far surpasses his ability to rock and roll but he is a master of his music and the tender spot of "Alone" really got to me. I also appreciated the cover of "I Want To Tell



TED NUGENT

You". If any of you Nugent maniacs out there are going to write in and tell me that I'm still full of crap don't bother. Excepting records bearing his name I throw out everything else that comes in the mail with Nugent written on it. Congratulations Ted ... You finally made a passable album. Maybe that interview knocked some sense into you.

PENETRATION "MOVING TARGETS" (VIRGIN)

SIOUXSIE AND THE BANSHEES "THE SCREAM" (POLYDOR) I'm reviewing these two together because in more ways than one they are exactly alike. I wasted much time reading about how great these two English groups were in the British press. They are both fronted by woman singers. They both owe a bit to the punk movement of two years ago and they both stink. Siouxie (that is such an awful and pretentious name) and Penetration's Pauline Murray have completely copped the style, sound and persona of our Patti Smith. This blatant rip off hurts even more because the same British press that blasts Patti all the time has jumped on the bandwagon for these two groups and seriously considers them as new wave contenders. They are, in fact, nothing more than hack pretenders fronting average bands. I despise the whole sham.

SIOUXSIE AND THE BANSHEES

BIZARROS (MERCURY) These dudes are favorites with the elitists who read Trouser Press and Bomp magazine. They come from Devoland (akron) but that doesn't mean anything. The music is dull. The lyrics are stupid. The group is ugly. They will fade into oblivion just like the awful punk pretenders of the sixties did. People from Bomp and Trouser Press will do glowing retrospectives about them. Jerks will pay huge amounts for this collector's album in ten years. Buy it. Save it and sell it at a huge profit in 1999 but don't bother listening to it.

BIZARROS

RENAISSANCE "AZURE D'OR" (SIRE) Sounds more like a blast from the dark ages to these ears. Bye-bye Annie. So long fellas. The days of pretentious schlock such as this are over and dead.

SPARKS "NO. 1 IN HEAVEN" (ELEKTRA) I never thought that I would ever have anything good to say about these Mael brothers again but this record is an amazing blend of frantic rock and germanic disco (via Giorgio Moroder) that pushes beyond both idioms and into a state of pop-flash and fantasy that leaves one breathless. Every cut sizzles your feet and head at once. This is a welcomed return and recovery that I never would have imagined. To think that a rock group could go disco and be good!!! The mind boggles.

BRUFORD "ONE OF A KIND" (POLYDOR) One of the few drummers to ever release a good album has gone ahead and joined the ranks of drummers who make awful albums. This time out the music is nothing more than a rehash of licks to hang stick tricks on. His first solo disc was a one of a kind. This one is terrible.

SIMPLE MINDS "LIFE IN A DAY" (ARISTA) Eno. Roxy. Ultravox. Bowie. Derivative? Yes, but it works very well here. OK Clive, here is your big chance to do something for modern music. Give um a push. Lend a hand but don't dabble with their sound. They already know where to go for that help.

THIN LIZZY "BLACK ROSE" (WARNERS) This one got thoroughly slagged by the British press. They accused Lizzy of being lazy. Sure there are lots of Irish bits and lores thrown about but that is what we loved them for in the first place, isn't it?

Long time Spinaddict readers will notice that I skipped doing an introduction to this month's column. That is the space where I usually try and tie the whole piece up into some sort of formula with off-the-record pop-philosophizing. I took a break this month because I was very busy playing with a bunch of electronic toys that I purchased from this New York company called Electro-Harmonix. You can check out their ads elsewhere in this and just about every other issue of Hit Parader. They make fuzz boxes, electronic synthesizers, flangers, phasers and boosters with great names like Big Muff, Electronic Mistress, Screaming Bird and Bad Stone. I mention them here because I just ordered a record from them which demonstrates all these sound alterators. It's called ELECTRO HARMONIX WORK BAND "STATE OF THE ART ELECTRONIC DEVICES" and I love it. Making music is even better than listening to it and firms like Electro Harmonix have stretched the capabilities of the electric guitar far passed anyone's imagination could have conjured less than ten years ago. Get the record but more importantly my message this month is get a guitar and make music. My own appreciation of the sounds I review has soared since I've picked up the guitar. It ties you into every record you hear in a personal way that cannot be put in words.

Anyone interested in hearing more about that aspect of rock (making it that is) should let me know via Hit Parader. Till then ... keep listening and start playing.□

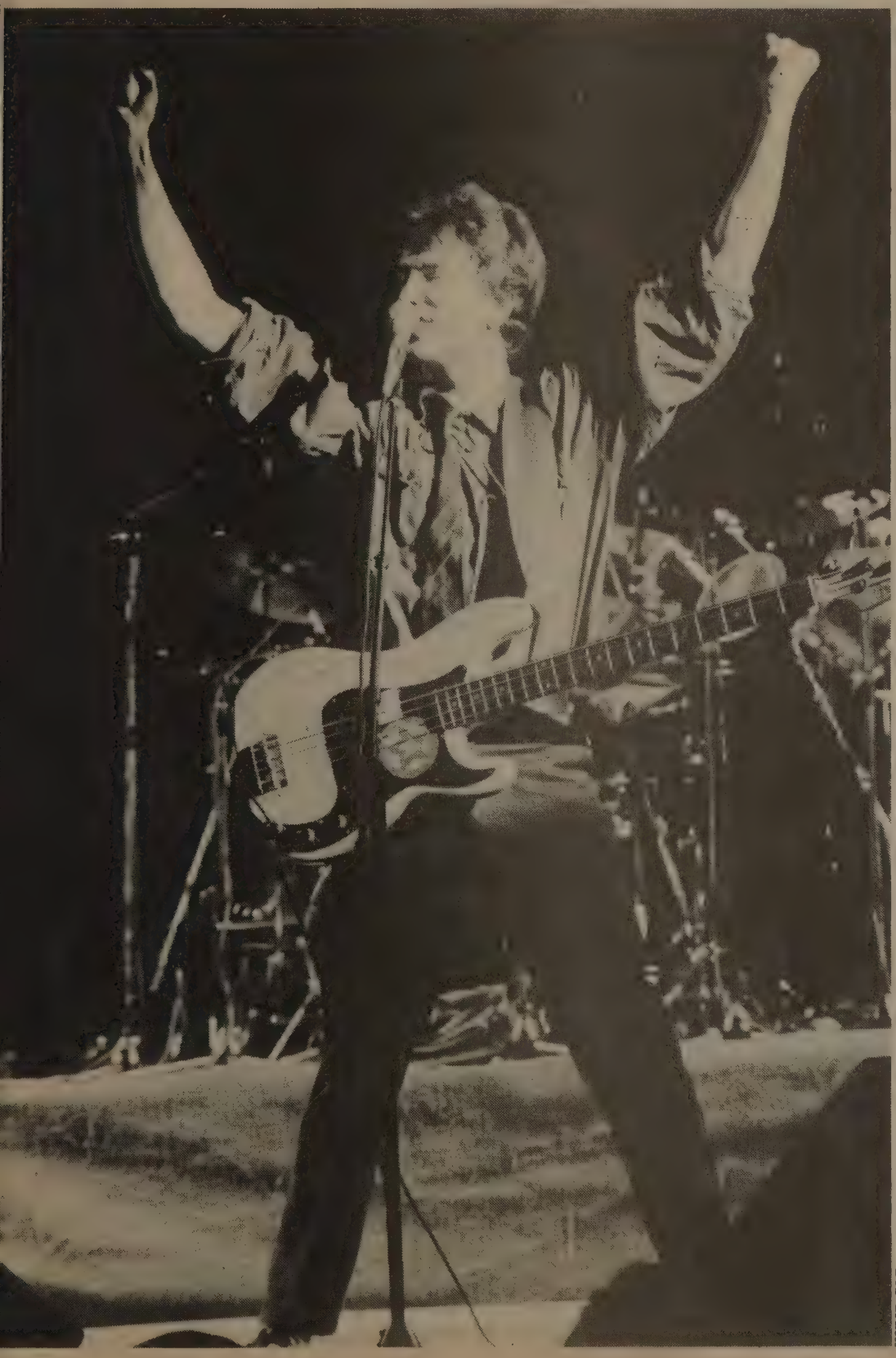
ROCK ACTION

CAPTION **Ian Lloyd made a big splash as a lead singer of Stories a few years back when they had a big hit with "Brother Louie". Now Ian's at work on his first solo album, but not without a little help from his pals. In this photo Lou Gramm of Foreigner (left) stopped by Ian's recording session to add a little vocal help to Ian's album.**

TOM ROBINSON

The Music Finally Gets Back To The Fans

by Deane Zimmerman



Bob Gruen

Tom Robinson was barely awake when I met him at New York's Ramada Inn on 8th Avenue. He and the rest of the band (Danny Kustow, Ian Parker, & Charles Morgan) were in town headlining the Palladium, and after hours they were catching the sights.

He suggested going across the street for something to eat. Over a few cups of coffee (cream, no sugar) and a bowl of frosted flakes, Tom chatted about life, his success, and why he doesn't think he's a rockstar. He also took out a Sony tape recorder and proceeded to make a recording of me recording him.

Him: I read the interviews. Maureen (Maureen O'Connor, Capitol Records' East Coast Publicity Manager) sends me over the xeroxes of the interviews and if they have me saying something that I haven't said then I can go back and check it out and make sure...

Me: Does this ever happen?

Him: It happened, but never when I've been taping and that's why I do it because the time that you don't is the time that people take liberties. And what's the point of choosing your words if somebody's going to put other ones in your mouth?

Me: Well, sometimes interviewers change a word around or something...

Him: Oh surely, yeah — I mean, they'll paraphrase, they'll try and get what they consider to be the spirit of what you're saying, paraphrase it around because some ideas are easier to express than others...

• • •

After reading about this young man who's created such a stir both in his native England and the U.S. with such hits as "2-4-6-8 Motorway" and "Glad To Be Gay," I wasn't sure what to expect. He always seemed so serious — real smart, but not much of a sense of humor. As we sat and drank coffee at the counter of the coffee shop I found myself actually liking him, and even though I'd never go as far as saying that he's "hilarious" — he is amusing.

That creates a problem. If Tom had turned out to be as pompous as he's often portrayed in the press, I might

Paul Cox/RETNA

"For the first time there's a music being listened to across a whole generation in little pockets ... the kind of music that isn't being heard on the radio anymore.

have enjoyed taking out a word here and there just to shake him up. But I did like him, he has a nice way with words and he just might not be kidding about checking those tapes.

• • •

Me: What have you seen in New York?
Him: I've not been up the Empire State Building, I haven't been on the Staten Island ferry, I've seen the subway a lot. I like the subway. I go on the subway every day.
Me: Why?
Him: Cause I like it.
Me: What do you like about it?
Him: I like the graffiti. I like the fact that you can't read it, I like the fact that the graffiti writers have designed their own alphabet so that they know what they're saying and nobody else does. And then once you start puzzling out that an E is actually shaped like that (draws a shape on the countertop with his finger), ha ha ha, that the R actually goes like that (repeats the above but traces a different shape), when you see like Roger and you figure out that it's Roger — then you can start decoding the rest of it.
Me: Do you like the noise?
Him: The noise is good, yes. You definitely know you're alive in New York.
Me: Do you get that feeling in London?
Him: Sure, that's why I live there.
Me: As much?
Him: Not as much, no. This is not London any moreso but London's like — oh, it's a little bit safer than New York. It's like New York but the chances of getting murdered aren't quite as high. The murder rate is lower in London.
Me: Do you think New York is more dangerous on other levels as well?
Him: Oh sure. There are a lot of psychic vampires around.
Me: Is that exhilarating?
Him: Yes, it means you've got to be like, ha ha — you've got to live a little bit more dangerously which is nice, but it's also nice to live less dangerously sometimes.
Me: Have you been in Chinatown, or Harlem?
Him: I've been up to Harlem, yeah. I don't like Harlem. I think Harlem's awful. It's the most depressing thing that — it's just lack of money that fucks that place over. It's poverty, it's just like incredible poverty. I felt like a real heel going around and making a tourist attraction out of somebody else's misery.

• • •

"Gay rights is an issue, but we're concerned with far broader issues," says Tom, according to the biographical information released by his record company. "Freedom is indivisible. You can't have liberation for homosexuals while women are still oppressed, and you can't have liberation for women when black people are still oppressed. You have to fight for the main thing. There's no point in singling out one area."

• • •

Him: I think, just generally speaking, that — I could be wrong, a humble bass guitarist, what do I know about social problems? But —
Me: You've become very involved...
Him: I put my oar in but whether I've got any business to or not is totally open to debate.
Me: Do you think you do?
Him: Um — I do anyway. I mean, I do whether it's (sounds like) honest.
Me: Do you think it's valid?
Him: I don't really care, I don't care. I mean, I just do it.
Me: Don't you think you have just as much of a right to

"I'd love to think of myself as a rock & roll star, it's just that I don't think I'm one."

Bob Gruen

make a statement as anybody else?

Him: Yes, but the only reason why anybody would be at all interested to read it in the newspaper, if they would, they might not be — um, the only reason they might be at all interested would be because I play the bass guitar for a living. You know, if you get one of these other people here who do something else for a living, nobody wants to read their opinion, right? Because I play the bass guitar, it's this crazy world...

Me: That's part of this crazy world's system. Because you're a rock & roll star

Him: Star?

Me: People know who you are, your records sell, you sell out concerts

Him: Rock & roll singer

Me: Okay, singer. You don't like to think of yourself as a rock & roll star?

Him: I'd love to think of myself as a rock & roll star, it's just that I don't think I'm one.

Me: Why not?

Him: Because I think you devalue the word "star" if you use it for everybody in a group. I mean, there are so many groups in the world...

Me: Who do you think is a rock & roll star?

Him: I would think that — I think Stevie Wonder is a rock & roll star...

Me: Do you define stardom based on talent or success?

Him: No, I would base it on how much they mean to how many people. If say Rod Stewart was to walk down the street it would be like 'There's Rod Stewart down the street, Rod Stewart..." anywhere you'd walk in the city. That is a star. That is a star as defined by Hollywood...

Me: People recognize Stevie Wonder but a lot of people are making the same statement as he is, so the people who look for that statement can find it in many places. But you make a certain statement to the gay community that no one else is really making. I mean, you're not the Village People, you're not up there with purple feathers...

Him: Maybe that's cause I'm too cheap to put on purple feathers. Maybe purple feathers would suit me.

Me: Would it?

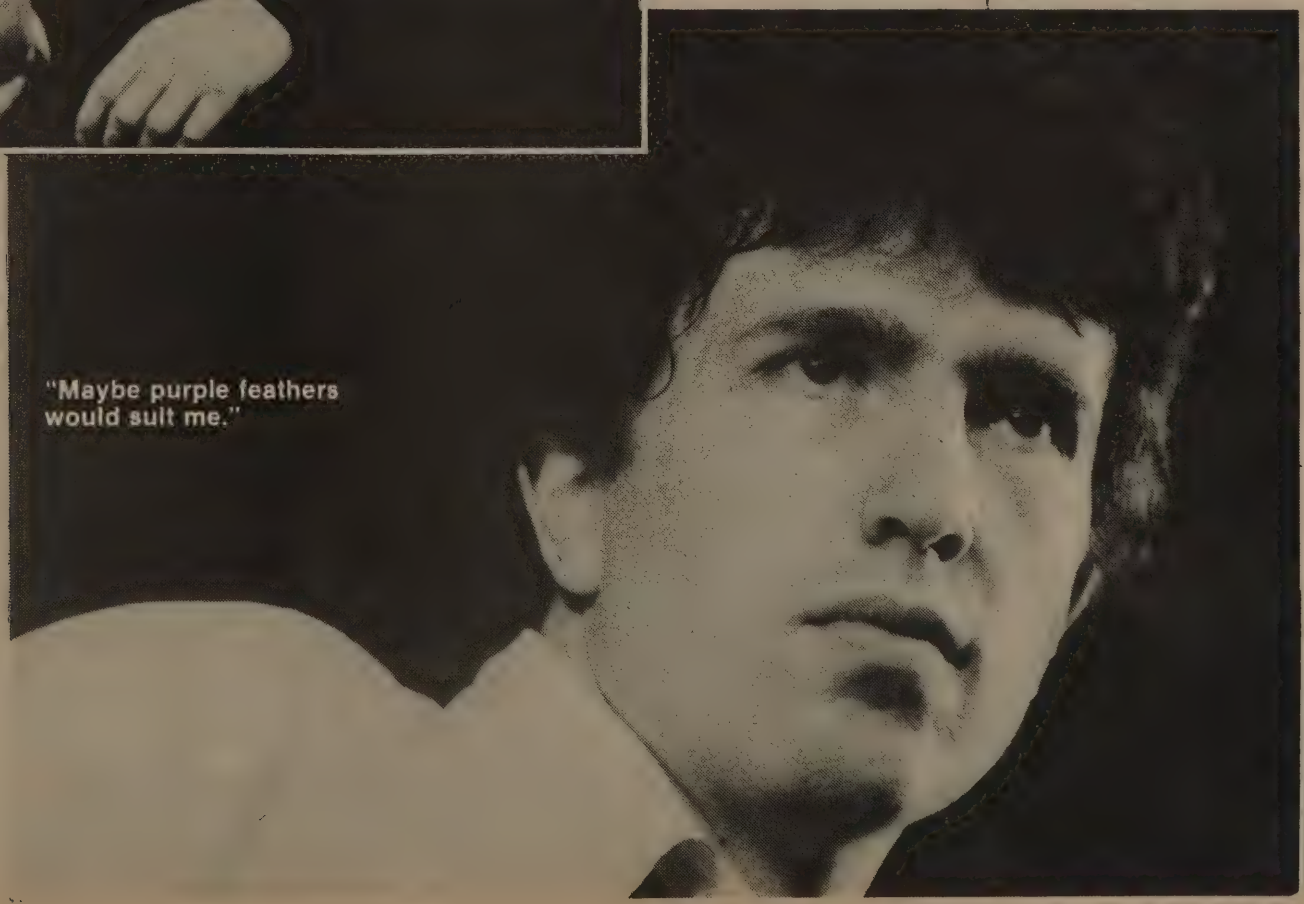
Him: I have no idea

Me: Have you ever thought about going onstage and doing the gay stereotype?

Him: Oh listen, I love those people

Me: But is that you?

Him: No, but not necessarily for positive reasons. Not necessarily. See, like if I — what I'm trying to get at is if I come on and say "yeah, I'm not like those people, I don't dress in feathers and stuff" there's an implicit put-down in there that somehow it's a little bit better not to dress up in purple



"Maybe purple feathers would suit me."

Gary Gershoff/Thunder Thumbs

Bob Gruen

"Gay rights is an issue, but we're concerned with far broader issues. Freedom is indivisible."

feathers and I don't think it necessarily is ... If you have the space you should put this in because it's very important for the people who think just because um, here's a fag that looks normal, at last — and would relate to that rather with a sense of relief. Whereas I would fight to the death for the right of gay people to dress up in purple feathers and dresses and like for dykes to be as diesel as they like you know, and wear whatever they want to wear because those people have been taking the brunt of the put-downs of heterosexual people for hundreds and hundreds, and probably thousands, of years because that's just obvious. People like me, like I mean, they're hiding around in closets for a long time and it was the queens who fought at Stonewall and fought and made the platform from which it was possible for straight looking gays to come out and stop putting them down, which some of them are doing. I don't believe in that, I think queens and diesel dykes are very fine people. I like them and I definitely don't want to put them down...

Me: But there are all kinds of gay people; don't you think breaking down stereotypes is important? You know, "hey folks, we're just like you and we all look different, just like everyone else." Isn't that the point?

Him: That's an implicit level and that's a good thing because I know when I was a teenager, I mean I was terrified and I thought that I was going — if I admitted it to myself that I was homosexual — that I was condemned to a life of loitering in public toilets or else mincing around with a handbag on which I didn't feel was me. And I think finding out that there were just some ordinary young guys like myself who were gay — actually the whole reason I did eventually come out was cause David Bowie who was doing that whole trip, that whole glam very queeny thing ... That was fine as a stereotype actually.

I think the whole point about this is that, as you said, the whole thing is implicit as opposed to explicit. Probably any help comes on that level rather than on a conscious — rather like Elvis Presley achieved great political change without even thinking about it. He changed the face of teen America, he established the fact that the younger generation had a different taste from the older generation and that they had a — if you like, in capitalistic terms — a consumer block all to themselves and deserved to be treated separately ... So he did make a lot of change but he didn't go out and say "I'm going to change the world..."

* * *

The first time Tom came to America, Capitol Records sent a Lincoln Continental limousine, equipped with a tv, to the airport to bring him into town. He stayed at the plush Park Lane Hotel on New York's fashionable Central Park South where he met the press and tried to explain that he was "some kind of new, socialistically conscious rock & roll singer." It was a contradiction, he admits, laughing *almost* hysterically.

"But what I must also point out, is that we're paying for this," he adds, "and if you think we can afford to play My Father's Place, Toad's Place in New Haven, and little clubs for 7 weeks, and earn enough money out of that to pay for airfares to get everybody over here..."

Money, or lack of it, isn't the only reason Tom is staying at the Ramada Inn. He, is, quite simply, more comfortable there on 8th Avenue where people stand on street corners in broad daylight talking to themselves and all hell breaks loose at night.

"But that's cause I'm perverse," he adds. "I'm sure that maybe other people in the band — we are a band — would prefer to be comfortable in a comfortable place."

Not only are they a band, there's also a new album *(TRB Two)* which Tom feels is "different from the other one." "I think it's a grower," he says. "It isn't anything like as immediate as the first one, so people who are used to the sound that TRB One *(Power In The Darkness)* had don't tune into it immediately ... I've found after people have heard it 10, 11 times it gets to them. I'm really pleased that it's got more depth to it, it will bear repeated listenings."

Produced by Todd Rundgren (Meat Loaf, Patti Smith to name a few), this album might be considered more "accessible". But TRB isn't going pop because it's just not their style.

"How can someone who is 14 and lives in Austin, Texas relate to the Eagles," Tom asks incredulously. "Someone who is 14 years old I think probably can't relate too much to us either, but they *certainly* can't relate to the Eagles cause their parents are listening to it..."

As for the 14 year olds who think the MOR sound of groups like the Eagles, or Fleetwood Mac are the greatest, Tom adds: "...A lot of 14 year olds are going to, by the time they're 15 or 16 get real pissed off about listening to the same music as their parents and they're going to want something that belongs to them. They're going to bring it home and parents are going to throw it out of the house saying I'm not having that here in the same way that they did Rolling Stones records and the same way they did Elvis Presley records. They used to burn Elvis in effigy. That's an essential part of what rock & roll was originally about.

"There are bands all over the United States, we've seen bands all over, talked to people who are in groups and they're forming groups, playing in garages now at a level that hasn't been seen for ten years ... And they're not playing Fleetwood Mac numbers. They're playing Ramones numbers, Patti Smith numbers, they're doing 'Gloria' — that's great! For the first time there's a music being listened to across a whole generation in little pockets ... the kind of music that isn't being heard on the radio anymore.

"This is the first time that's happened for a long time and I think the signs are really good cause at last the music's going back down to the people."□

A ROOM WITH A VIEW FOR DADA POP

Corrine Schwabb

David Bowie tries on three characters from his new album for a video tape promotion. From left to right are DB as Beryl, as Bloomin Woman, and as Ms. Star.

"Lodger is really a hodgepodge of styles that create a lovely sort of mix," explains David Bowie during a stop over in New York City to launch his latest album, part three of a trilogy he and Brian Eno have recorded.

"The areas we've been working in are so undefined at the moment that I find them hard to analyze, but I think probably a classification you can give the new album is that it incorporates just about every style I've ever got involved in, apart from rock. I wouldn't say there is much emphasis on hard rock on the album at all."

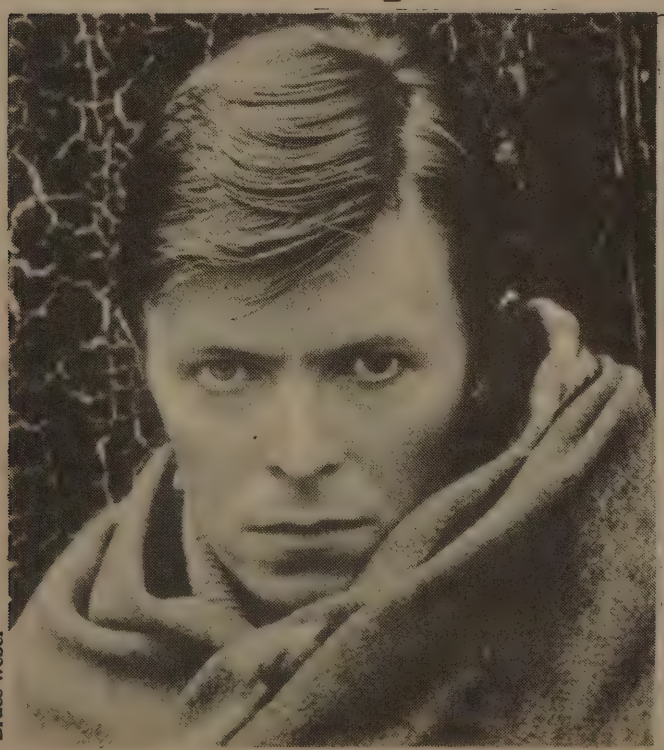
There's no disco on the album, Bowie points out, but there is experimentation with various musical formats. "There are three or four narrative songs, though, which is something I haven't done in a long time, and two or three of what you might call Dada Pop ... as opposed to rock.

"Now whether that's the kind of pop that people expect, I don't know. But it's definitely Bowie pop: quite singular and very much me."

The work on *Lodger* took place exclusivly in the recording studio; it is a pure studio album. "When we went in to record," says Bowie, "nothing was prewritten, not even the narrative songs. The actual writing of the song melodies of all the material took me one week.

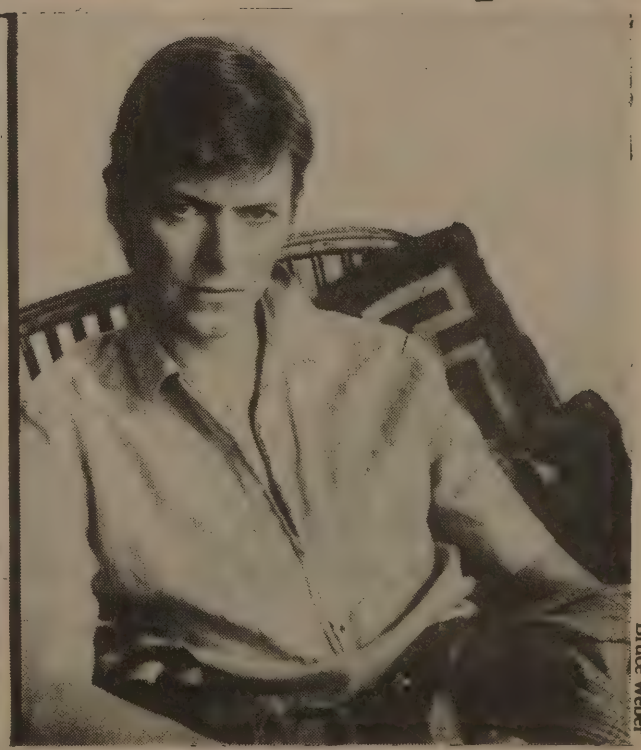
"When I was in America, I think I used to prepare more things before I went into the studio, but now I'm completely at ease with the idea of going in with absolutely nothing. It's still a terrifying prospect, though, wondering what's going to come out of it."

Bowie Explains What He's Up To



Bruce Weber

The new album is 'very much me' says Bowie.



Bruce Weber

"Artistically, of course, I'm in constant flux..."

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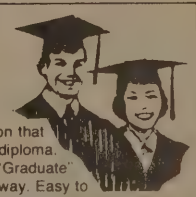

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Working with his producer Tony Visconti, Bowie created an album that he describes as a 'mixed bag'. "It's a lovely album for the work I've done with Brian (Eno) to end on: a synthesis of just about everything I've been doing.

"In a sense, I suppose, some of the new music is predictable in that I've taken something, looked at it, then said, 'Okay, now let's just bend it out of focus, create a little bit of unease'..."

But Bowie is happy with the unease of it all. He's quick to point out: "I can't envisage any period of creative stability and resting on laurels. I think for what I do and what I'm known for, that would be disastrous."

In fact, Bowie has an interesting, unusual view of the whole process by which he's become a rock star. "I want quality, not a rock 'n' roll career," he says. "My ego is such that I wish to be recognized as offering something fairly worthwhile, and when I feel it's getting a bit plodding, it embarrasses me and I wish to move on."

Bowie has done some "moving on" in his career. He's gone from one stance and mood to the next, keeping ahead of those who seek to imitate him by his own ability to be continually creative. "I had to be very exaggerated in the beginning," he says of his days as a space rocker, as Ziggy Stardust, and half a dozen other characters. "I'm pretty satisfied with my own individuality now. I've given up adding to myself, stopped trying to adapt. No more characters..."

David Bowie just playing out David Bowie. Still, that leaves a great deal of leeway. "Artistically, of course, I'm in constant flux. But as a person, I'm becoming a lot more rational and emotionally composed as I get older, and I welcome the age I'm moving into with open arms."□

Bruce Weber

Bowie, no creative stability, no resting on laurels...

GUITARS and AMPS:

JEFFERSON STARSHIP Paul Kantner

"We got all of our guitars stolen and burned in Germany on the last trip there. It gave us the chance to experiment, I went to look at some new guitars and stuff like that. What I've gotten down to right now is some straight Fender bodies, either Telecaster or Stratocaster, off the line, and then putting a bunch of Schacter equipment in them — they're similar to Fender, they make all parts, different variations of sounds and pickups. Unfortunately my two favorites have solid brass parts and they just weigh about ninety pounds.

"Craig Chaquico is toying with a Roland synthesizer that we gave him, he may use that some. But he's still basically down to his Les Paul as his favorite, an old Les Paul.

"I have a B.C. Rich that I'm experimenting with. A ten string. The Rich Bitch. It's a really nice guitar and the electronics are fairly sophisticated but on a simple level. They all work real good, there's a couple of good overdrive buttons, and the ten string effect is real nice. You can get a twelve string effect and two bass strings that are like a six string. It's got phasers in it, you can switch back between single and dual pickup, like humbucking or like a Strat pickup. It's got a great shape to it. It looks like it would be a space age guitar but it's not tacky. Really has a bit of taste to it.

"We're still experimenting on amps. I was trying out a Roland amplifier which was interesting, has a nice choral effect, it's real solid. I used it when we recorded 'Sky On Fire'. It gets a nice chunky rock and roll sound if you want, without being you know forty Marshalls big, which is Craig's area to take care of. And the old Fender brown Bassman amp I like still. A little bit of a Boogie, but not too much. And the Alembic system, with the pre-amp, MacIntosh amp, and a couple of speakers. We don't have any exploding birds or anything.

"We're using effects and devices. Those phlangers are real good. They're all real noisy and unless it's a real good effect it's not worth it.

"I had a pre-amp on my Alembic set-up, there's a new system out called Ram here in California, we're using it for our bass now, it's just beautiful. It makes anybody sound like Jack Cassidy, on a certain level anyway. And it can also play powerfully at a quiet level. Usually when you turn it down it will lose that force and drive, it doesn't lose its force and drive that much. It's got various settings that allow you a whole range in its pre-amp stage. And then four really big speakers that our sound man gave him some specs to make them to so they wouldn't rattle. It sounds real promising. I'm thinking of using one of those as a guitar pre-amp. I'm going to play around with it anyway. This has a tone gradient that's real nice."□

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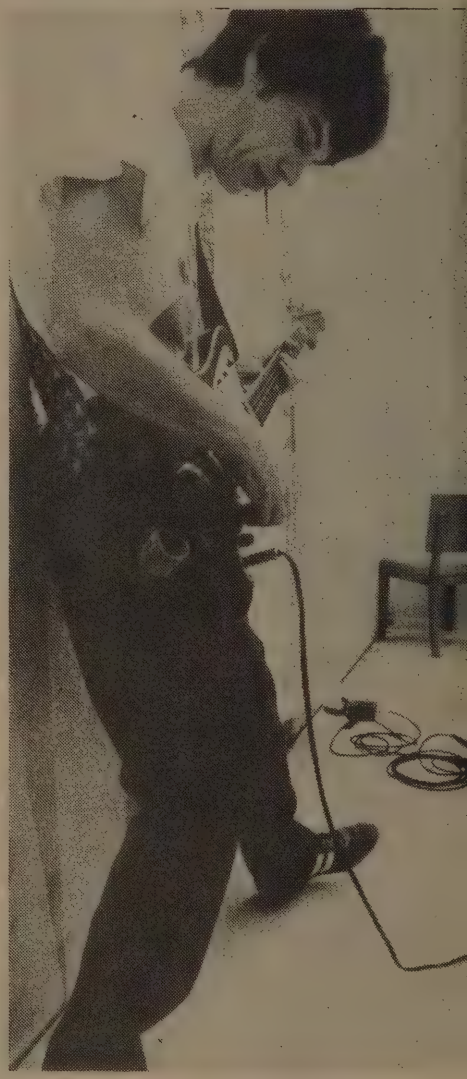
HP instant DISCOGRAPHY

THE ROLLING STONES



ALBUMS

All recorded on the London label:

ENGLAND'S NEWEST HIT MAKERS — THE ROLLING STONES,	(PS375),	MAY 1964
12 X 5,	(PS402),	OCT. 1964
THE ROLLING STONES NOW,	(PS420),	FEB. 1965
OUT OF OUR HEADS,	PS429),	JULY 1965
DECEMBER'S CHILDREN,	(PS451),	NOV. 1965
BIG HITS (HIGH TIDE AND GREEN GRASS),	(NPS1),	MARCH 1966
AFTERMATH,	(PS476),	JUNE 1966
GOT LIVE IF YOU WANT IT,	(PS493),	NOV. 1966
BETWEEN THE BUTTONS,	(PS499),	JAN. 1967
FLOWERS,	(PS509),	JUNE 1967
THEIR SATANIC MAJESTIES REQUEST,	(NPS2),	NOV. 1967
BEGGARS BANQUET,	(PS539),	NOV. 1968
THROUGH THE PAST, DARKLY,	(NPS3)	SEPT. 1969
LET IT BLEED,	(NPS4),	NOV. 1969
GET YER YA-YA'S OUT,	(NPS5),	SEPT. 1970
HOT ROCKS' (1964-1971),	(2PS606/607),	JAN. 1972
MORE HOT ROCKS (BIG HITS & FAZED COOKIES,	(2PS626/627),	DEC. 1972

ALBUMS

Recorded on the ABKCO label:

METAMORPHOSIS	ANA 1	JUNE 1975

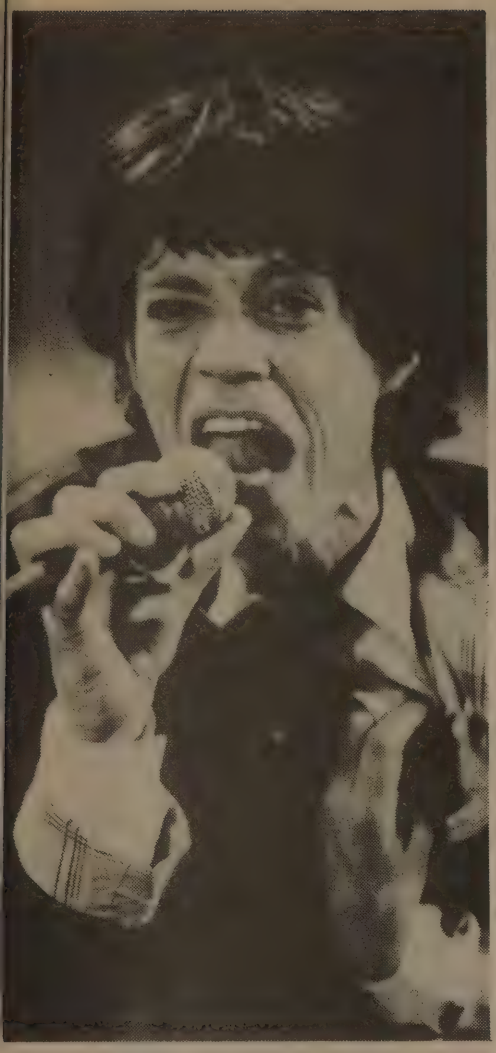
Recorded on the Rolling Stones Records label:

STICKY FINGERS,	(COC59100),	JUNE 1971
EXILE ON MAIN STREET,	(COC2-2900),	MAY 1972
GOAT'S HEAD SOUP,	(COC5910),	SEPT. 1973
IT'S ONLY ROCK 'N' ROLL,	(COC79101),	OCT. 1974
MADE IN THE SHADE,	(COC79102),	JUNE 1975
BLACK AND BLUE	COC79104	APRIL 1976
LOVE YOU LIVE	COC2-9001	SEPT.20,1977
SOME GIRLS,	COC39108	JUNE 7, 1978

SINGLES

Recorded on the London label:

Not Fade Away/I Wanna Be Your Man,	(9657)	March 1964
Tell Me/I Just Want To Make Love With You,	(9682)	June 1964



It's All Over Now/Goods Times, Bad Times,	(9687)	Sept. 1964
Time Is On My Side/Congratulations,	(9708)	Sept. 1964
Heart Of Stone/What A Shame,	(9725)	Dec. 1964
The Last Time/Play With Fire,	(9741)	March 1965
(I Can't Get No) Satisfaction/Under Assistant West Coast Promotion Man,	(9766)	May 1965
Get Off Of My Cloud/I'm Free,	(9792)	Sept. 1965
As Tears Go By/Gotta Get Away,	(9808)	Dec. 1965
19th Nervous Breakdown/Sad Day,	(9823)	Feb. 1966
Paint It Black/Stupid Girl,	(901)	April 1966
Mother's Little Helper/Lady Jane,	(902)	June 1966
Have You Seen Your Mother, Baby, Standing In The Shadows/Who's Driving Your Plane,	(903)	Sept. 1966
Ruby Tuesday/Let's Spend The Night Together,	(904)	Jan. 1967
We Love You/Dandelion,	(905)	Aug. 1967
She's A Rainbow/2000 Light Years From Home,	(906)	NoV. 1967
In Another Land/The Lantern,	(907)	Dec. 1967
Jumpin' Jack Flash/Child Of The Moon,	(908)	May 1968
Street Fighting Man/No Expectations,	(909)	Aug. 1968
Honky Tonk Woman/You Can't Always Get What You Want,	(910)	June 1969

Recorded on the ABKCO label:

I Don't Know Why/Try A Little Harder,	(4701)	May 1975
Out Of Time/Jiving Sister Fanny	(4702)	Aug. 1975

Recorded on the Rolling Stones Records label:

Brown Sugar/Bitch,	(19100)	April 13, 1971
Wild Horses/Sway,	(19101)	June 1, 1971
Tumbling Dice/Sweet Black Angel,	(19103)	April 10, 1972
Happy/All Down The Line,	(19104)	June 28, 1972
Angie/Silver Train,	(19105)	Aug. 24, 1973
Doo Doo Doo Doo Doo (Heartbreaker)/ Dancing With Mr. D.,	(19109)	Dec. 19, 1973
It's Only Rock and Roll/Through The Lonely Nights,	(19301)	July 26, 1974
Ain't Too Proud To Beg/Dance Little Sister,	(19302)	Oct. 31, 1974
Fool To Cry/Hot Stuff,	(19304)	April 8, 1976
Miss You/Far Away Eyes,	(19307)	May 10, 1978
Beast Of Burden/When The Whip Comes Down,	(19309)	Aug. 8, 1978
Shattered/Everything's Turning To Gold,	(19310)	Nov. 29, 1978

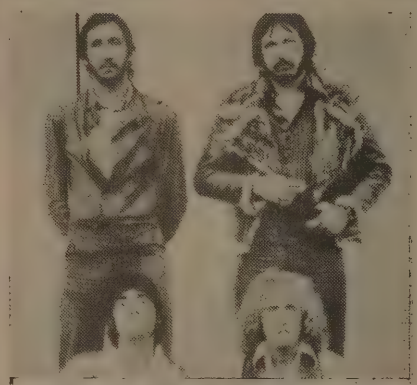
THE KIDS ARE ALRIGHT

Who Movie Looks Back At Their Generation

'The Kids Are Alright' is the first of two films that the Who are involved in this year. It's a sort of wrap-up of the Who's adventures during their first decade together, and as such comes before the second Who film, 'Quadrophenia', which promises to be more second generation Who.

'The Kids Are Alright' is a celluloid history of British rock, Who style, from the bands beginnings through to last year. The film, and soundtrack album planned to accompany it, features rare footage of the band in its original line-up with the late Keith Moon. Under the musical direction of John Entwistle,the film uses Who tunes that were originally recorded for tv shows, promo films, and live concerts. This includes 'My Generation' as they performed it on 'The Smothers Brothers' tv show in 1967; 'I Can't Explain' from their appearance on 'Shindig' in 1966; 'Anyway, Anyhow, Anywhere' from the 'Ready, Steady, Go!' tv show in 1965, and recordings of 'Pinball Wizard' and 'See Me, Feel Me' from their appearance at Woodstock in 1969.

1963: **The Who takes its first recognizable form with members Entwistle, Daltrey, Townshend, and Moon after being The Detours and then The High Numbers with other members including Doug Sanden on drums and Colin Dawson on vocals.**



1973: **Stepping into the '70's with The Who. The band had achieved a huge following by this point. Their albums, *Odds And Sods* and *The Who By Numbers* did well, and they sold out Madison Square Garden for four shows within 15 hours of tickets going on sale. At the time, Madison Square Garden exec Joe Cohen observed: "We could have sold tickets in the middle of the East River and the kids would have swam or rowed out to get them."**

1979: **Despite the tragic loss of Keith Moon, the Who continue to present their hard rock sounds. The current line-up is John Entwistle, Kenny Jones, Roger Daltrey, and Pete Townshend.**

1966: **The mod world of the British rock scene finds the Who with their *My Generation* album in release and singles like 'The Kids Are Alright' and 'Substitute'.**

1965: **The band in concert. At the time Roger Daltrey talked about Townshend's guitar style: "Pete was the big feedback merchant. An electric guitar is really a guitar and a microphone. Pete used the microphone part instead of the fretboard. He wasn't interested in the technical qualities — he'd use it in a completely different way than Beck or Hendrix. He'd just *bang it.*"**

HIT PARADER EXCLUSIVE THE PETER FRAMPTON INTERVIEW

At the piano

"One Minute They Love You, One Minute They Hate You..." PART ONE

On Location: Deane Zimmerman

AT HOME WITH FRAMPTON

Getting an update on the life and times of Peter Frampton took Hit Parader editor Deane Zimmerman and photographer Bob Gruen to upstate New York. Here Peter greets Deane outside his estate house as Gruen snaps a photo prior to sitting down in Peter's rec-room where the accompanying interview was conducted.

There was a time in the music business when selling a million copies was considered a big deal. Then, in 1977, Peter Frampton released Frampton Comes Alive *and altered the rules of the competition: that lp has sold an unprecedented 12 million copies to date. The double-album set also put him in the* Guinness Book of Records *and changed him from the cute "Peter, who?" to an international superstar.*

A nice, sweet, household word.

*Following your own act can be hard, as Frampton found out when his next album (*I'm In You*) was released to disappointing reviews. Then he starred in "Sgt. Pepper," which he admits was a disaster ("If you haven't seen it," he says, "I wouldn't recommend you to go and see it"), had a serious car accident in the Bahamas, and to cap it off, his former girlfriend Penny McCall sued him in one of those sensational "palimony" suits.*

Despite the turbulence of the past few years, Frampton has emerged if not

ALL PHOTOS BY BOB GRUEN

entirely unscathed, certainly intact and very optimistic about his new album (Where I Should Be) *and current U.S. tour.*

* * *

Peter Frampton's Westchester home isn't easy to find. We went up one drizzly afternoon shortly before the tour began and only got lost a few times on the narrow, winding country roads. Driving through the stone gates, past a guard-house, we came up to the main house which formerly was the hunting lodge on a larger estate. The 29-year-old star met us at the kitchen door, invited us in, poured drinks and showed us around.

Peter shoots pool

Inside, the surroundings are opulent with thick rugs, fireplaces, a pool table, antiques, and beautiful matched deco floor lamps. Then, sitting on an L-shaped couch in his bar room, Peter talked unpretentiously about his life.

HP: Is it true that you bought a gas station?

Peter: No! Ha ha ha ha ... it's funny. I know someone who has though and I laughed when I heard about it, but I haven't. We made up 20,000 bumper stickers for people to have on their cars while they're in line, saying "I Can't Stand It No More," ha ha ha. And one disc jockey in L.A. said, "I've got a song for all you people sitting in the gas lines. I want you to roll down your window and shout 'I Can't Stand It No More'." We didn't tell him to say it either.

Hp: Why did you call the album Where I Should Be?

Peter: I needed to re-think and start again, that's really what the album's all about; that I should be back where I started, on the road, playing to live audiences. That's really what I enjoy most of all and I haven't been able to do that for awhile because of the film, the accident and the pressures that followed the live album. I sort of lost the feeling of enjoyment of music. Everyone wanted me to make it, *Frampton Comes Alive* was a big success, it got rave reviews, the tour got rave reviews and then *I'm In You* came out and it got terrible reviews. One minute they love you, one minute they hate you, but you don't change all that much in a year.

The one thing I'm really pleased about is I'm nervous about going onstage again. I used to say if I ever lose the nerves for going onstage then that'll mean I don't really care and for awhile I didn't care because the act became like clockwork and I took the success for granted, but now it's like starting again. Even though I'm starting at a higher level than I did before...

HP: What happened with I'm In You?

Peter: It was a very difficult period with a lot of incredible pressures. It kind of threw me for a bit, I think it would have thrown anybody. Even after ten years of working, when something as big as *Frampton Comes Alive* happens, it's very difficult to accept it. Everything happened just a little bit too quick — after everything taking so

Peter relaxes in a luxurious couch

Peter in the kitchen

long, it was like a slap in the face.

It was difficult going into the studio knowing there were 3,000,000 people who had already ordered the record just on the success of the live album so no matter if it was good, bad or indifferent it was going to sell then anyway ... I really was a little confused when I recorded *I'm In You*. I knew that nothing could be compared to *Frampton Comes Alive*, but you can't help but compare. You end up spending more time worrying how good it's going to be rather than choosing the right songs.

We did twice as many songs as we needed for *I'm In You* and in retrospect, I think a couple of songs that didn't make it should have been included, but at that time it was like "wham, bam, we've got to get it out."

This time, after having had such a long break, it was almost as though the pressure wasn't there at all. The only pressure this time was from within myself, especially after the accident — worrying if I could play at all. Imagine what it's like knowing that perhaps you won't ever be able to play again and then a couple of months later realizing that thanks to the tremendous talents of doctors who put me back together again, that I could play. It's an amazing feeling that really makes you treasure your talent, or your art, or just even your life, an incredible amount. It brings you right back down to the ground. First you wonder if you're going to live, then you wonder if you're ever going to play again. Now, everything is fine. I'm playing tennis, trampolining, swimming, boating — everything.

HP: Why do you think the live album was so successful?

Peter: I think the audience played an incredible part on that album. For the first time you could actually buy an album, take it home, put it on, turn it up loud and really feel like you were at the concert because I brought the crowd level up, louder than anybody had ever done on a live album before, I believe. On most live albums, they tune the crowd down while you're playing the song and then turn it up at the end...

If I knew *the* reason, if there is any *one* reason why that album was so successful, I'm still trying to find out what it was. If I knew, I'd do it on every album.

HP: Do you think it's possible to make a studio album that's as exciting as a live one?

Peter: In a different way, yes I think so. I'm much more excited about my new album than I was with *I'm In You*. It's got the high energy that was on the live album, there's a lot of rock & roll. There's one ballad and one acoustic song — one of the tracks is a little reminiscent of Humble Pie and the things I used to write then.

HP: Some people feel that you're "overprotected" by a management that controls your every decision. Is that true, or do you have as much input as you did when you first began?

Peter: I would say it's totally around the other way. I had no success to start with, I didn't know what was the best thing to do

Peter is a pinball wiz

Peter poses for Bob Gruen

— where to play, whether to do a tv show or not to do a tv show — just the whole art of prolonging someone's career when they're successful. But now I've learned so much from what I've been through that I'd say I make a lot more of the decisions myself.

Dee Anthony (Peter's manager) has many more years of experience and he has a list of successes as long as my arm, so I obviously listen to him a lot. But I'm far more in control of myself at this point than I've ever been and I think he respects that. When I need help he gives it to me and when I don't, when I make a decision and I feel that's what I should do, then I do it. I'd like to dispel all rumors that I'm overmanaged at all.

HP: Why aren't you playing outdoor venues on this tour?

Peter: I wanted to get back in front of seated crowds, like 7,000 to 20,000 people, which sounds like a lot but the smallest crowd I played to on the *I'm In You* tour was probably 30,000 or 50,000.

The reason I'm so successful onstage is the fact that I communicate so well, as well as my music, that everyone has a good time at my concerts. But it's very difficult when you're playing JFK Stadium and there are 95,000 people. How on earth can you relate to that last person in the red t-shirt, which is all you see — a red blob about 1/8th of an inch big in the last row at the top? I did it, and as far as I was concerned the concerts were successful — by the number of people there they were obviously very successful — but I think the people deserve to be closer. It's nice to know that I'm going back to smaller places and be able to communicate on a smaller scale.

HP: How long is the tour going to be?

Peter: I'm going out on the road and I'm staying on the road until I feel that I've turned those people back on — my old fans, friends that I made from the *Frampton Comes Alive* album who were a little confused about what I was doing when I did *I'm In You*... Now that we're playing smaller venues, and I've gone back to FM rock & roll Peter Frampton style, I think my fans will be a lot happier. That's my main aim: to get back in front of the people and be closer to them.

HP: Any chance of another live album?

Peter: Not for awhile, ha ha ha. Maybe after another couple of studio albums. God, would I be under some pressure to do that, ha ha ha.□

Next Month Peter Frampton Talks About:

Disco
"Sgt. Pepper"
future films
life after his accident
how he sees himself
the LP, Penny, and emotional upheavals

This is Peter's Astin Martin

ROCK ACTION

Roger Ressmeyer

CAPTION **Seven thousand enthusiastic fans welcomed the return of Jefferson Starship during their first concert with their new line-up in San Francisco's Golden Gate Park (their first free concert in three years). The new line-up are from left to right Aynsley Dunbar, David Freiberg, Mickey Thomas, Craig Chaquico, Pete Sears, and Paul Kantner. Among those who stopped by to hear the new Starship sound were ex-Starshippers Marty Balin and Grace Slick, both of whom were reported to have congratulated Kantner on the new band.**

HIT PARADER EXCLUSIVE FRESH KISS PART TWO

The Conclusion Of An Exclusive Interview With Paul Stanley

by Richard Robinson

Bob Gruen

In our last issue, Paul Stanley explained how the members of Kiss had come back together after seventeen months to record their new studio album, Dynasty. *An album that Paul said 'came out sounding different' from previous Kiss albums. There are more complex vocals and harmonies and as Paul explained, 'A lot more coloration. There's a lot more going on in the tracks.' In addition Kiss have put together a new show, a show that Kiss wanted to be 'a better show than we had done, but not necessarily a bigger version of the old show.' And new Kiss outfits to top it off. Let's get the details from Paul Stanley.*

The New Kiss Show

Paul Stanley: We decided to do something new, all new.

Richard Robinson: What do you mean by all new?

PS: Well, the stage design. I worked on the stage design. We've always run into problems as most groups have with seats behind the stage being really obstructed. Because when you start putting up, we had twenty feet of amplifiers. Which means that if somebody buys a seat in the back just because they weren't there early enough to get one of the better seats in the front, they don't see anything. So the new show, the stage is really unobstructed. The PA is flown, the monitors are sunk in the stage. From the back, from the front, from any view you can see everything.

R: So that means you're carrying the stage itself with you.

PS: Yeah. Designed and built quietly by gnomes in Alaska, Santa's helpers. But it's a gorgeous stage, it's just beautiful, really amazing.

R: In terms of theatrics, how's that being handled?

PS: Well, there's lasers. That's leaked out. People have used lasers before, and written their names Joe Shmoe on the ceiling of Madison Square Garden or pretty designs on the wall. But we're not doing that. We

just figured that anything we're going to use we're going to be the best at, and we're going to make the most effect out of. So it's lasers like nobody's seen. It's lasers that were designed and created specifically for the show.

R: I notice you've taken the precaution of having the lasers approved by the government in terms of safety prior to the actual performances.

PS: We're concerned with the audience's safety but you better believe we're concerned with ours also! It's our asses on stage.

R: So you don't have to worry?

PS: No we don't. We hired real reputable people. Then on top of that the band has somebody else come in to oversee that.

R: Are there any things you can't do, or you have to be careful with when you're on the stage with the lasers?

PS: Not really. The obvious kind of stuff, which is you don't look directly into a laser, the laser source, but that's like you don't look directly into a gun either.

R: So that's the only thing you have to worry about.

PS: Yeah, because we're working with diffused light, which is the only way you can do it.

*****

R: I know that besides your new outfits, you've also got new shoes. Are the Kiss shoes like a whole different design problem from the outfits?

PS: The boots are an important part of the costume. Kiss really likes big platforms, we still like wearing that kind of stuff.

R: Do you have a little old shoemaker somewhere?

PS: Yes we have a little shoemaker who works night and day.

R: Shaking his head, saying I don't know...

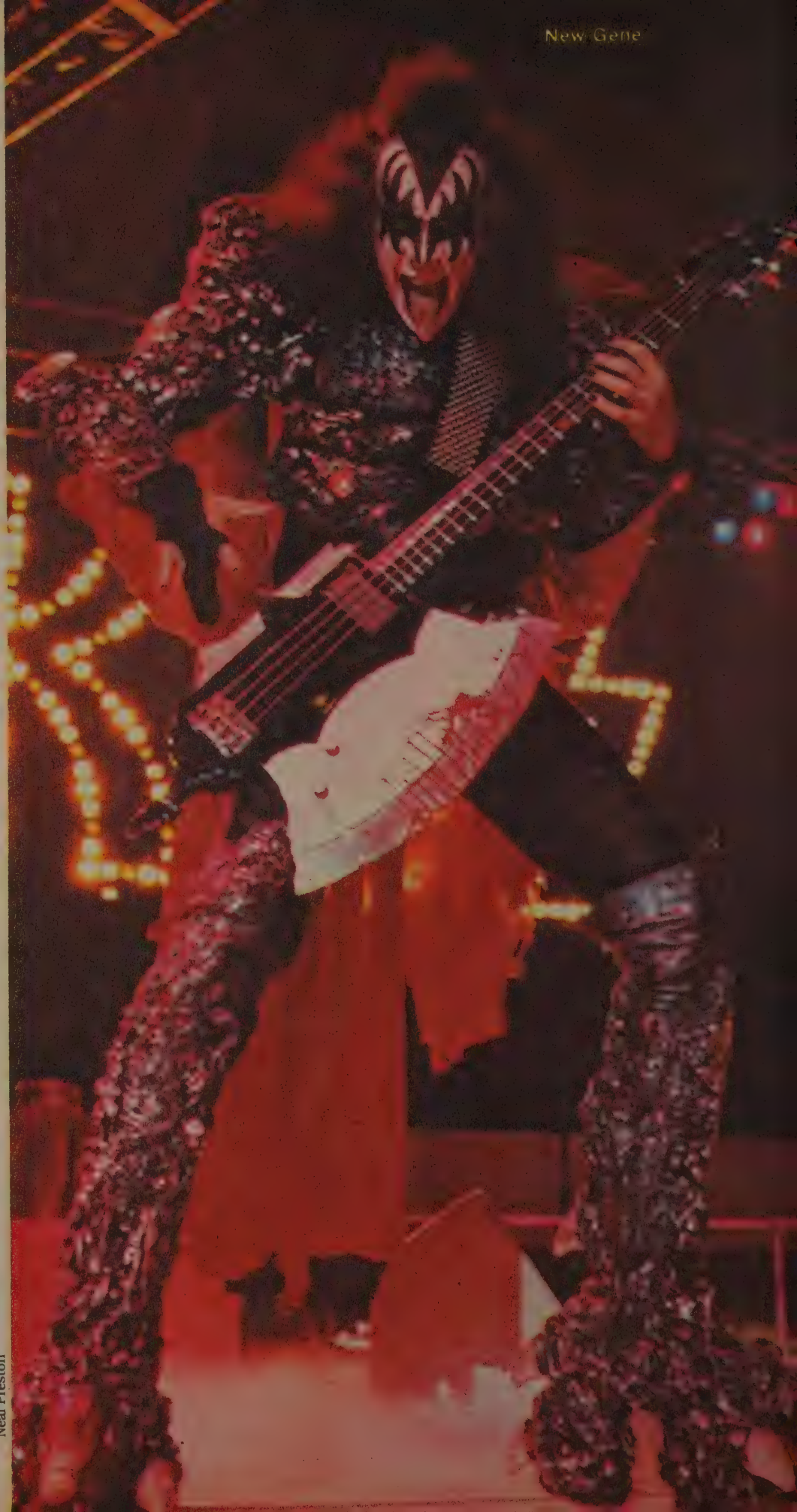
PS: Yeah, I don't know about these boys.

*****

R: There's been some suggestion because of the massiveness of this tour that you guys are planning to take some time off after this tour. Is this our only chance to see Kiss before 1984?

PS: Nah. Here we are warming up to go out on tour and people are wondering if we're going to take a break. We took a year, year and a half off, and the last thing we're thinking about right now is when we get our next rest. The only reason we took this rest is so we could go out there and kill again.

R: I was wondering, because even though you took that time off, there was so much



Neal Preston

sub-activity it seemed like there was a lot going on.
PS: Yeah, but still, it was activity apart from Kiss playing. When we're not playing it's not the same. Us rehearsing now just feels really good.

*****

R: With the new emphasis on harmonies live, what's it going to be like? Do you have to tune your monitors a little better and things like that?
PS: Yeah, we've got to put a little bit of more emphasis on that. But we've done it before. Just not to this extent and with any kind of real care. This time we're trying to take our standard up a little bit.
R: Carrying a pitch pipe around with you.
PS: Yeah, just before the song begins we all have to hum together. No, I don't want to make it sound like you're going to hear the Mormon Tabernacle Choir. But we're just singing more. We're concentrating more on improving what we've done before. Which is really the way it should be. You always want to be better than you were last time.
R: Sometimes you have to calm down a little in order to be a little more spectacular.
PS: Yeah. Like I have video tapes of us from '74 until now of most of the big concerts we've done. Some of the early ones — I've got one of us doing Winterland in San Francisco — this is the day after I got the rose tatoo on my shoulder — a long time ago. There was nothing onstage except for some amps and the drum riser. And we killed, we were murderous, so it's really important to always remember that the excitement has to be generated initially from you. Not from what's going on around you. No matter how much you build around you, if you're boring, you are boring.
R: Do you watch those tapes often or just once in a while as a reminder?
PS: When I was doing my solo album I watched me. Just a few times as a reminder. And then lately I've been watching them just to recap.

*****

R: Do you have any plans for another film?
PS: We're going to really wait for a while because nobody was really happy with what happened with the television thing. Mainly because after a while it just fell out of our hands. We're usually happy with everything we do because we maintain control of it. And it was impossible. So what we initially set out to do and what came out were two different things. We're going to concentrate right now on going back out and rocking and rolling.
R: Do you have any plans to record any of this tour live?
PS: I'm sure we will. But right now all we see this as is a great tour a new album out and it's just all. I'm sure there will be some dates recorded. If nothing else just so we can hear them.

*****

R: How did the material for the new album *Dynasty*, come about?
PS: We all came in with material. And after that we wrote more material.
R: What about the single?
PS: The single I wrote with Vini Poncia, I had part of the song and then I worked with Vini and Desmond Child. We were careful about the material for the album. One thing that I don't want to do is copy Kiss.
R: You mean like do yourself again?
PS: Yeah. You become a parody of what you've done. I've seen bands do that. I didn't want to write 'Son Of Strutter'. I didn't want to write 'Love Gun's Cousin'. I think we all wanted to do what we felt right now. This is Kiss now.□

Bob Gruen

Neal Preston

HIT PARADER

HEART'S ROCK AND ROLL FAMILY BAND

By Stephen Demorest

Deep in the dumps of Passaic, New Jersey, Roger Fisher is tearing around the stage of the Capitol Theater, leaping electricians like O.J. Simpson running against the Pittsburg Steelers. There's no real urgency, he just enjoys cutting patterns (maybe he's working off a ginseng o.d.). Doesn't the guy realize he's playing two shows tonight?

With nearly enough platinum albums to hubcap their cars, and enough cake in the bank to retire for life — "if we wanted to budget our money" — Heart still do their duty with relish at a sound-check for 5,000 vacant seats. First they just make noise — any noise — as they unlimber their personalities like frisky thoroughbreds before a race: DeRosier thwapping at his drums; Fossen aimlessly plunking his bass; Leese diddling with the keyboards. Gradually the energy builds and collects into a unified sound that suddenly becomes "Let's Spend The Night Together". "Oh God!" shrieks Ann Wilson, pointing in wide-eyed mock hysteria at an empty spot on the stage. "There's Keith's scarf!" Cheeky chiclet, ain't she.

An hour later, it's quiet time in Heart's cramped plywood dressing room with the deep, day-glo orange shag carpet into which has probably spilled the history of rock and roll. Nestled on a couch surrounded by a stonehenge of silver amplifier cases, Ann (she's the bold one) and Nancy Wilson are singing softly together accompanied by Nancy's carbon-top steel-string guitar. It's so peaceful in the bosom of this rare family rock band; these two

Gary Gershoff/Thunder Thumbs

It's so peaceful in the bosom of this rare family rock band; Ann and Nancy could sell Girl Scout cookies to The Clash.

could sell Girl Scout cookies to The Clash. These are sweet people, and their good fortune gives on faith in a just God. (Listen, you take your faith where you can find it these days.)

By the time the girls leave off harmonizing "Because The World Is Round" to ladle out some home-made broccoli soup, I wish I could corner them in front of a fire with a bag of marshmallows. Instead, I find myself leading Ann into a tiny inquisition cubicle that makes me feel about as sensitive as Kojak.

"Sometimes it strikes me funny how wholesome people think we are," Ann chuckles disarmingly in the soft laugh both sisters share. "That's kinda been supplied, I imagine, because there's two girls in the band."

Actually the Wilsons have been good-bad, but not evil. It started out innocently enough in Seattle. "We played guitars together from the time I was 13 and Nancy was 9. She had these little hands, but she got better than me real fast. I think our guitars were a unifying thing, so we never had a competitive relationship."

As teenagers the sisters met Sue Ennis, who is now a shadow member of the Heart team currently pursuing a PhD. at Berkeley. Ennis contributes to their songwriting, and both Wilsons write to her all the time. "We used to like the Beatles together, and that evolved into a real musical friendship and later into an intellectual friendship — which is unusual for a bunch of girls. Sue has a really sharp and creative mind."

By the late 60s, though, teen alienation had invaded Mr. & Mrs. Wilson's happy household. "In my case it was because I was this incredibly ugly duckling — 40 pounds overweight, braces, bad complexion, you name it — and a real bad stutterer from being shy and uptight and nervous. And in Nancy's case it was just not being able to get into what kids her age were into, like clubs and 'doing things together'. It was probably partially my fault because I was a real bad influence. By the time she was in high school, I was in college and it was the drug era — and in my day I really did a lot of acid and speed.

"Poor Mom really had a tough time with me. I feel guilty about it now because I love my mom so much, but it's hard when you're living at home. I'd just lie through my teeth when I knew I was fine — high, but fine — but was afraid she'd take me to the crisis clinic. I think she was afraid I'd lead Nancy down some destructive path. And Sue, she had this secret self. She had really good grades all the time and she was into girls clubs, but secretly she'd hang around with us."

Ann played the middle-class outlaw role

(continued on page 60)

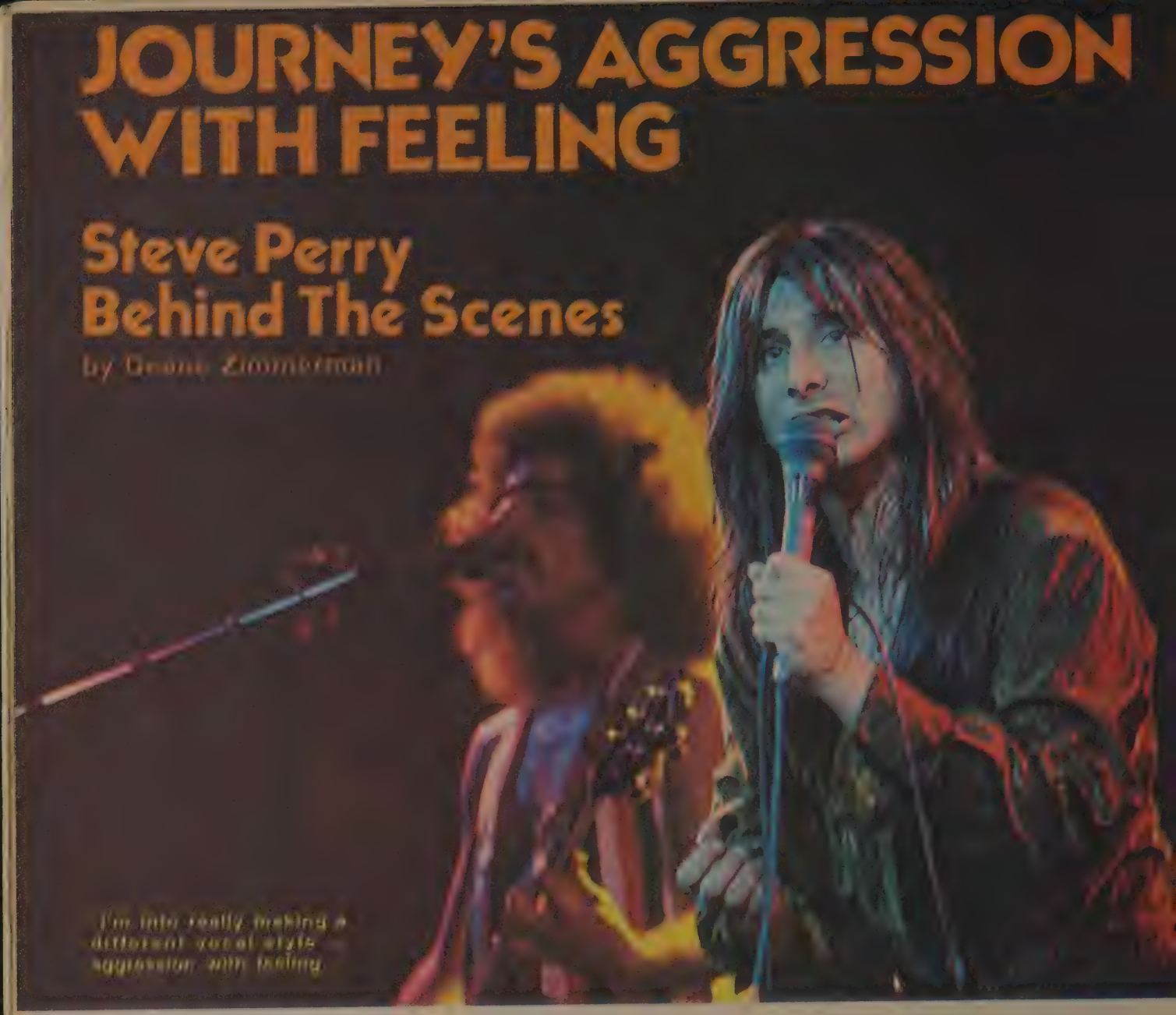
Hiro Ito

Nancy is indeed as sweet as angel cake, with curves that can melt a guy's brains into butter, but she also may be the most reflective of the entire group, with a private temperament more naturally suited to introspection than pop stardom.

JOURNEY'S AGGRESSION WITH FEELING

Steve Perry Behind The Scenes

by Deane Zimmerman



Steve Perry's favorite color is red and if he had a million dollars he'd "worry about how to keep it." His favorite actress is Gilda Radner ("I want to marry her, I want to bite her kneecaps..."), and he thinks Dustin Hoffman is a genius. His favorite ice cream is chocolate from Superior Dairy in Hanford, California (where he grew up), and suggests that you "do a lot of sit-ups" if you want a career in show business, "cause you're going to need it to take all the punches." And if Steve found himself stranded on a desert island, he'd need music of some form, a guitar, and a woman.

Now that we've gotten that out of the way, let's go on with the serious stuff.

Two years ago, Steve Perry teamed up with Journey, essentially an instrumental band with a cult following and three moderately successful albums. With Perry, Journey recorded *Infinity* and things began to happen. Combining the instrumental virtuosity of Neal Schon, Aynsley Dunbar, Ross Valory and Gregg Rolie with Perry's vocals added dimension, made them more accessible, and resulted in their first platinum lp. As of this writing, *Evolution* — their fifth and latest album (with drummer Steve Smith replacing Aynsley Dunbar), has already been certified gold and is headed toward platinum.

The obvious question is why did they suddenly become so successful? Did Steve Perry's vocals do the trick? Had their time come after all these years of touring? Or was their success built on the talents of Roy Thomas Baker who produced their last two albums?

Sitting in the bar of the Gramercy Park Hotel shortly after the group arrived in New York City, Journey's 26 year-old lead singer smiled when he said, "I think it was a combination of all the elements. The mere reason why there was even a consciousness of me being able to get into the group is because they wanted to add more vocals. They thought it was an important step to take because they had already taken the instrumental virtuosity as far as they figured they could take it and they wanted to get more vocally oriented.

"But they never wanted to surrender that instrumental virtuosity-all they wanted to do was add vocal virtuosity ... Hopefully, the idea would be you'd have a really nice supergroup.

"A lot of people would like to sit back and say 'Oh, it's all me, yes, I did it...' but it's a combination of things," he adds. "I definitely put my fifth, my energy, into it and maybe it was just a small missing element that they needed to put it over the top but that's only a fifth. It's like a puzzle — you need all five pieces to make the picture."

Perry admits that Roy Thomas Baker was influential in *Infinity's* success, but feels that the group deserves most of the credit. "We all know what we want," he says, "and we all pretty much used him as the instrument.

"He doesn't do nothing really special except multi-track, and Geoff Workman — his right-hand engineer — is a very talented man who needs

 ALL COLOR PHOTOS BY AARON/GERSHOFF THUNDER THUMBS

they never wanted to surrender that instrumental virtuosity. Hopefully, the idea would be you'd have a really nice supergroup.

(L-R): Ross Valory, Steve Perry, Gregg Rolie, Neal Schon and Steve Smith.

mentioning beyond any engineer I know. Roy doesn't hang out too much, he just comes and goes. Roy comes in, has a piece of cheese, says 'I love it' or 'I don't' and he leaves."

Did that annoy the group? "Yes it did," Steve admitted. "He was more involved on *Infinity*. I can't really say what it was — the guy gets the ball going and then sits back and says, 'okay, next'.

"I personally don't want to work with him again. I may work with him again, we may do it with him again, but I don't think he provides a positive feedback through the control room glass that you need from a 'producer'...

"I'm happy with *Evolution* cause we pulled it through. We did it ourselves."

Steve has show business in his blood. "My mother was a Can-Can dancer," he says. "She used to do musicals and my father was a singer ... but I never was on the road with them. I was always singing around the house. They're very, very happy that I'm doing this — very pleased. Very concerned — Pop's very happy, Mom's a manager basically, she knows everything about the business, she turned me on to *Billboard*.

"I don't think of myself as a star, I think of myself as an entertainer — I'd rather be an entertainer." What's the difference? "I don't know," says Steve, "I guess we're rockstars, I guess that's what people want to call us. Sometimes I feel like one, nine times out of ten I don't.

"I haven't created nothing — you're looking at me, I'm me. I'm a little more active when I'm onstage. I'm nervous offstage, I'm comfortable onstage.

"My audience wants me to be what they are, what they've lived and what they've experienced. They want to see it, they want to hear it and they want me to sing it. They want to go through it and know that I've gone through it and I can relate to it. It's nice to be able to relate and have a common goal."

Some groups are constantly being compared to other groups and when it happens to Journey, Steve isn't amused. "I've heard people say Foreigner, and I just go 'what?'," he says incredulously. "Can you believe that? Some guy said we sounded like The Who. The Who?

"If you listen to the album... and you sit there and you tell me it sounds like someone else, I'll tell you why it doesn't. I don't know why people compare — it's very hard to explain liking something unless it sounds like something you like, I don't know...

"What makes us different is Neal plays guitar like nobody I know. He has a style of his own. I sing, in my opinion, very different than most singers. I'm into really making a different vocal style — aggression with feeling ... Everybody in the band is very unique in their own way and the combination of all that really makes something.

"When you play rock & roll you're bound to be classified in a rock & roll vein, as every disco song sounds like the next, but I think rock & roll's so much different than that. I don't see how anybody can compare a rock & roll band to another rock & roll band..."

Steve Perry onstage at NY's Palladium

DAVID JOHANSEN: Perils And Pleasures Of The Solo Artist

by Lynn Geller

"There's nothing personal about me. When I went public, I went public, you know."

The preceding quote was the first thing David Johansen said to me as we began our interview. It's not quite true, as I discovered in the next few hours as we sat drinking and not eating at the Collonades, a lower Manhattan bar, across from Star Studio where David was to rehearse later that evening. He had arrived an hour late, striding into the garden of the restaurant wearing a black jacket, pink pants, and carrying the master of his album. Thoughtfully, David had asked Frankie LaRocca, his handsome, chivalrous drummer to entertain me while I waited.

One could say that everything about David Johansen is personal. Personal because it is original. One could say, when they met David Johansen, they threw out the mold.

But it might be more accurate to describe David's attributes as particular, rather than personal, for in a way he was speaking the truth. He does not reveal himself easily. He often speaks metaphorically. Sometimes his songs describe him better than anyone else could.

"I'm a walking, talking art show." — "Cool Metro"

On the other hand, to write a song, David says he has to take himself out of it.

"It's a lot easier to sing, She Knew She Was Falling In Love than I knew I was falling love. If you're in a situation and you can take yourself out of it, you can write a lot more freely ... it's you, but you have to do anything you can to open it up, get the song out."

If all this sounds confusing and contradictory, it is not because David is confused or filled with contradictions. He's complicated. Intellectual, but accessible, street-wise but vulnerable, romantic but elusive, tough but whimsical — in essence, a "walking, talking, art show."

His new album, *In Style*, is as eclectic as his personality. He slides from rock to reggae to disco to ballads, without flinching, and without losing his essential integrity. A David Johansen song is a David Johansen song, whatever the beat.

"I think the more mature you become, the more roles you're willing to accept. When you first come out, there's only certain choice James Dean roles you want to play and then later on, as you get better at your craft, you can take on other roles and do them justice.

"Before I always used to think that I have to keep myself to myself and my

 ALL PHOTOS BY BOB GRUEN

During his last European tour, David relaxes in his train compartment and watches the picturesque countryside glide by on the way to another show.

business to my business, you know, make great rock and roll songs, but not really put myself into it ... kinda be a third party in a song that I'm writing. Now I'm more than willing to take the Jilted John role."

Looking much more like James Dean than Jilted John, (who, as it turns out, is a singer in England), David leaned back in his chair and began to talk about his new album.

"Some people wanted me to call the album, Flamingo," he said. (Flamingo referring to "Flamingo Road", the last cut on the album and one of the epic so-long-sweetheart ballads of all time)."** "I was thinking of calling it Ten Flamingos because there are ten songs on it. *In Style* turned out to be the most appropriate title for the album as a whole, but I still think Flamingo is a great word. I love words and words can inspire me to greater depths than the actual word."

David's colorful vocabulary has long been a trademark, in conversation and in his songs. Because in the past he has often collaborated with members of his bands, I asked him how many of the songs on this album he had written himself?

"I wrote all the lyrics, not all the music. I just wrote the music for three songs, though I arranged all of it. Like if one of the guys has a song and I like the way it feels, I'll help them put it together so it's coherent. But lyrics are my department. Mostly I write in the studio. Otherwise, I analyze them too much and tear them apart and they're not what they should be by the time I finish with them."

I was amazed, given the scope of David's songs, that he had actually written most of them in the studio. Could he be pulling my leg? I questioned him more closely.

"Sure, sometimes it takes me a few weeks to write a song. Often I get material from my demented scribblings in my little notebook. Other times I write a song in a day. I like to work from a title, though sometimes it works reverse and the song inspires the title. Justine, for instance, from justify. I wrote that in Oklahoma City because I had nothing else to do. Then I called up people in New York and said, 'listen to this', and played it over the phone. So sometimes I'll write a song because I have nothing else to do, but mostly I prefer to write them in the studio."

The varieties of influences and methods that David employs to "get the songs out", support a theory I'd been carrying around since I heard my first Doll's concert. The name of the game is improvisation.

"The Dolls were catapulted before they were completely formulated. We were kind of making it up as we went along. And that's pretty much how I base myself now. It's the best way to be I think," he said, confirming my theory.

But there are real differences between David as Doll and David Johansen with his own band backing him up. The name of the game is still improvisation, but this time with a strong, solo personality behind it.

"When I was in The Dolls I would never have wanted to be a solo name. At that point I wanted to hide in The Dolls, so to speak. I wanted to do something, but I didn't want to take the blame for it, or take the whole responsibility. When The Dolls broke up, I figured if I'm going to get into something so deep, next time I'm going to put my name on it."

After further discussion of the perils and pleasures of soloing, the conversation

Onstage David belts out "Justine", one of the hot tunes from his new album and show.

went back to writing and recording. Having envisioned David scribbling furiously in the back of a bar, or at least in his living room, I was still mystified by the concept of him composing in the studio.

David was amused. "Really, like when we went to do this album," he said, "I didn't have too many songs. I wrote a lot in the studio — Soweto Woman, Melody. Literally five minutes before I sang them. We put the music down and Ronson's saying, when are you going to get the words to this song and I say, don't worry, and then it's vocal time and I just sit down and write the lyrics." (Ronson being Mick Ronson, the co-producer of the album).

As to Mick Ronson's influence on the album? "He sets a standard," David said, "musically, the way you approach it and the working conditions. Everything, what kind of food you're going to eat. Actually, I was more of the menu maker. We made the album in Connecticut, living a kind of cloistered existence. We would have conjugal visits every couple of days, but it wasn't a party."

"It was the best way for us to do it," he went on, "If we were in New York at Media Sound, staying out until 7 am and working at noon, it would have worked but it would have been a different album."

When David and I talked, his album would not be out for another month. He described the wait as frustrating, but said he looked forward to performing soon.

"I probably feel the most comfortable on stage. Of course, I take a gang with me too, you know, it's not like I just go there and sing an aria, or a solo. I get the toughest guys I can find in my neighborhood to back me up and we go out swinging."

Swinging, I'll say. David and his band always look as if they're at the party, as well as providing entertainment. That's something that has been said of other good performers, but somehow the ad that ran for David's New Year's Eve show at the Palladium this year, showing him in a tux, top hat (rakishly askew), with a glass of champagne in his hand, seemed particularly appropriate to his conception of the idealized version of himself, his stage persona.

"When I'm on stage singing, it's not exactly me, more like the idealized version of me. I love to be there because that's my kingdom and when I'm ruling a room, so to speak, I think I'm the most liberating ruler they got. Anybody can be anybody they are and they don't have to be ashamed. You're in my room, so relax. I want everybody to have a good time. That's the job of an entertainer."

Though casual, David seems to have a clear idea of who he is and what he wants to project. I asked him how he would feel if some company decided to hype him with a concept.

"That's ok," he said, "that's not going to affect you artistically. They've got to make their hype fit you. If they say David Johansen is the best woman folk singer since Joan Baez, I'm never going to fit the bill."

A candid David gives the camera a smile during a night out in DJ's hometown, NYC.

Sunglasses after dark? David shades up for this candid pic.

Although he's got a reputation as someting of a gourmet, David has an affection of all kinds of Italian foods including a quick slice.

"Romanticism is a lifestyle I'm committed to."

Would anything make David Johansen fit a particular bill, or is he resistant to change?

"No, I just dig myself. I feel good about myself and I really enjoy life. I guess if you fell in love with somebody who really had a profound affect on you or something, you could change, but I don't see it happening any other way. It's natural, that's why you're attracted to a person in the first place — you want information, that sounds greedy but you give other people things as well, you just want to enhance your life."

This led us quite naturally to the question that first springs to mind after hearing *In Style*, is David Johansen a romantic? In a way, a rhetorical question, and he answered as I expected, "Yea, afraid so. Romanticism is a lifestyle I'm committed to."

David was a bit skittish on the subject of girls. He said that he likes all kinds of girls, and doesn't look for anything in particular. When pressed, he admitted that he liked "a girl who comes along with a foam rubber baseball hat, hits me over the head, and drags me home by the hair." I replied that if this started a trend, he was in big trouble, and asked him what he would do if a girl he didn't like hit him over the head? "Then I don't feign unconsciousness," he replied. Funny, but hardly romantic. What about the romanticism; is he in love or looking to fall in love? "Neither," David said, hailing the waitress as he talked, "I'm in love with a lot of girls. But I'm not into setting up shop with them or anything." As interesting as David's lovelife no doubt is, I decided to let him off the hook. Besides, what is particularly interesting about David Johansen, in relation to the distaff side of life, and in contrast to the macho stereotype of a rock and roller, is David's attitude towards women in general.

"Women know what's going on much better than men, because men have been conditioned to think that the world is a certain way that it's not. Men are deluding themselves most of the time. Women just usually silently know what's happening. Men say, "I know what's going on, baby, and they don't. Usually, you could ask any girl what's happening here and they'll tell you in a minute."

"There's certain guys like Tommy (Thomas Trask, David's charming lead guitarist) and Frankie (LaRocca, described earlier), that I really like and can pal around with all the time, but mostly I prefer the company of girls. I mean say, you gotta lot of errands to do and you're going to go with a friend, I'd rather do them with a girl. Like if you're running around the city all day, doing things, observing things — I'd rather observe them with a girl."

I wondered if David's "liberated" stance reflected a resurgence of political interest in general, a political interest that began with the Red Rockets ("we were a pinko street gang") in Berkeley, and was furthered by The Dolls' controversial stance. Is there a long dormant radical living in David, waiting to emerge again? No, I'm afraid an open attitude towards women is about as political as he gets. To come a full circle, these days David Johansen is interested in a more "personal" approach to "mass organization" — "I'm not like Country Joe and The Fish. I write about urban situations" — which is to say, a musical approach. To use politics as a metaphor, one could say that David is one of the "rugged individualists" of rock and roll, and that if he is interested in organizing at all, it is an internal organization, an organization that has much more to do with style than political parties, sort of a "grass roots" approach to affecting humanity.

"I like to have an affect on the people I'm friendly with," he said. "I enjoy life, things like language, food. I'm not jaded — I want my friends to be the same way but I don't want to take the credit for it or anything like that."

"I'm very opinionated about politics, but I never vote. After all, who could I vote for? Elvis is dead." At which point the very much alive Frankie LaRocca returned to get the very much alive David Johansen to go to rehearsal. Following David by the gleam of his pink pants as he walked across the street to the studio, I was glad that David rejected the idea of calling his album, Flamingo. Flamingo is indeed a great word, but it has it's limitations. David Johansen is, more or less, permanently in style.□

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ROCK ACTION

CAPTION **Backstage on the Cheap Trick/Graham Parker & The Rumour tour finds Graham Parker (left) and CT's Rick Neilsen posing for a photo in between discussions of their current respective hit singles, "I Want You Back" and "I Want You To Want Me". There is no truth to the rumour that the two plan to co-star in a remake of 'Waiting For The UFO's At Budokan', but then again, you never know...**

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SORRY

(As recorded by Natalie Cole)

CHUCK JACKSON
MARVIN YANCY
JESSE DIXON

We used to be so very happy
We used to have so much fun
We used to spend our time together
We were as close as any one.

I used to feel your ev'ry feeling
I was a part of your ev'ry dream
I'm not sayin' that you've thrown me aside
But oh that's just the way that it seems.

So if I done anything
That I shouldn't have done
Wanna say I'm sorry darling
I'm so sorry if I said anything that I shouldn't have said
I'm sorry, sorry yeah.

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MARRIED MEN

(As recorded by Bette Midler)

DOMINIC BUGATTI
FRANK MUSKER

The world is full of married men
With wives who never understand
They're looking for someone to share
The excitement of a love affair
And just as soon they find you
They'll wine you and dine you
You fly on the wings of romance
But in the eyes of the world
You're just another girl
Who loves a married man.

Ooh they do it, they do it
They do it, they do it again and again
They do it, they do it
They do it, they do it
These married men.

You make him feel so young
But his wife is still the number one
He promises to marry you yeah
Just as soon as his divorce comes through
And it's not just a fling
He swears it's the real thing
A love that will last till the end
But as he's driving away
You'll know it's true what they say about a married man.

Ooh they do it, they do it
They do it, they do it again and again
They do it, they do it
They do it, they do it
These married men.

Oh he'll run when the scandal gets too hot to handle
He'll say he just wants to be friends
And then he'll walk out of your life
And go home to his wife
'Cause he's a married man.

Ooh your love is a secret
And you've got to keep it as long as you can
Don't cry for your lover
There's always another married man, married man.

Ooh they do it, they do it
They do it, they do it
Married men
They do it, they do it
They do it, they do it
These married men
The world is full of them
Girls now listen.

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I'M A SUCKER FOR YOUR LOVE

(As recorded by Teena Marie)

RICK JAMES

I'm just a, I'm just a sucker
I'm just a, I'm just a sucker for your love
Sucker for love
I'm just a sucker for your love
Sucker for love.

Well you're a fine sexy little lady
You like your candy very sweet
You're a classy little dame
A sophisticated game
And you know all of the best rest'rants to eat
Baby you too are a mellow fellow
And you're as rare as vintage wine
I'll take you any place
Get into your time and space
That's why I chose to make you mine
I'm just a sucker for your love
Sucker for love.

Well you're a sweet sexy thing
And you make my whole heart sing
And there's nothin' in this world I wouldn't do
I'm just a sucker for your love
Sucker for love
I'm just a sucker for your love
Doo doo wow
Doo doo doo doo doo
Doo doo doo doo doo
Doo doo doo doo doo
Doo doo wow
Doo doo doo doo doo
Doo doo doo doo doo
Doo doo doo doo doo
I'm just a sucker for your love
I'm just a sucker for your love
I'm a sucker for your love
For your love, for your love
Doo doo doo doo doo wow
I'm just a sucker for your love
For your love, for your love.

Doo doo doo doo doo doo
Doo doo wah
Doo doo doo doo doo doo
Doo doo wah
Doo doo doo doo doo doo
Well you're a sweet sexy thing
And you make my whole heart sing
And there's nothin' in this world I wouldn't do
Doo doo doo doo doo
Doo doo doo doo doo
I'm just a sucker for your love
Doo doo wah
Doo doo doo doo doo
Doo doo doo doo doo doo
I'm just a sucker for your love

Doo doo wah
I'm just a sucker
I'm just a sucker for your love
Sucker for love
Sucker for love
Sucker for love, sucker for love
Sucker for love, sucker for love
I'm just a sucker.

Sometimes you get mad at me baby
And you don't want to see my face around
Times may get rough but I know there's enough
Enough freaky love when my love tumbles down
Don't cha do that don't cha do that is what I used to say
When I got mad and didn't want your touch
But how could I resist when you start to kiss
Sucked in once again I'd let you win
Well you're a sweet sexy thing
And you make my whole heart sing
And there's nothin' in this world I wouldn't do.

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(Let's) ROCK 'N' ROLL

(As recorded by Atlantic Starr)

WAYNE LEWIS

Let's rock 'n' roll
Let the beat take control
Let's rock 'n' roll
It's about that time
Let's rock 'n' roll
Let the beat take control
Let's rock 'n' roll
It's about that time
To rock to the top now
Rock don't stop now
Keep climbing
Rock to the top now
Rock don't stop now
Keep climbing, climbing.
Hey listen party people
Ooo ooo ooo
You're much, much too laid back
Don't worry so much about partying down
You ain't gonna have no, no heart attack.
Open up your ears now everybody
You, you asked for the bomb
So now you've gotta face the rock 'n' roll
It won't do you no, won't do you no harm.
(Repeat chorus)

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I JUST KEEP THINKING ABOUT YOU BABY

(As recorded by Tata Vega)

GWEN CATHY
HAROLD JOHNSON

Tell me if you can
Why I keep thinkin' about you baby
It ain't at all like this the madness
I just keep thinkin' about you baby
Lord knows I've got things to do
But they all go neglected
Pushed aside by you
Ooh there's just no time and my head seems clouded
Oh yeah you're always on my mind.

I just keep thinkin' about you baby
Oh right now
Just keep thinkin' about you baby.

There is no way I stop thinkin' about you baby
You go with me day to day
I can't stop thinkin' about my baby
It's just a simple story about a lonely lady
Finding herself in love
And oh while it amazes me
I won't be complaining
And I wouldn't change a thing
Just keep thinkin' about you baby
ooh ooh ooh
Just keep thinkin' about you baby
ooh ooh ooh
Just keep thinkin' about you baby
ooh ooh ooh
Just keep thinkin' about you baby
ooh ooh ooh.

Ooh baby you know there's a happy ending to my story
And all because of you
You tell me that you love me
And I believe you do
So I'll just wait here patient
Baby just take your time
Our love keeps growing stronger
Our love is yours and mine.
(Repeat chorus)

Baby you know that my love is true
I will do just anything that you want me to
Boy come on and take my hand
Walk right through the land
Ooh you know you're special 'cause you're my precious man
Ooh ooh ooh.
(Repeat chorus)

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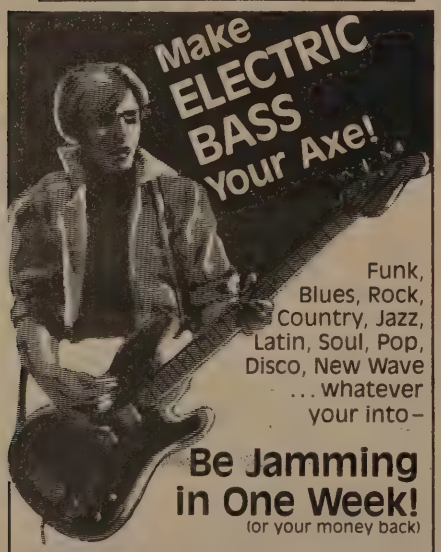

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GOODBYE STRANGER

(As recorded by Supertramp)

ROGER HODGSON
RICK DAVIES

It was an early morning yesterday
I was up before the dawn
And I really have enjoyed my stay
But I must be movin' on
Like a king without a castle
Like a queen without a throne
I'm an early mornin' lover
And I must be movin' on.

Now I believe in what you say
Is the undisputed truth
But I have to have things my own way
Just to keep me in my youth
Like a ship without an anchor
Like a slave without a chain
Just the thought of those sweet ladies
Sends a shiver through my veins.

And I will go on shining
Shinin' like brand new
I'll never look behind me
My troubles will be few.

Goodbye stranger
It's been nice
Hope you'll find your paradise
Tried to see your point of view
Hope your dreams will all come true.

Goodbye Mary, goodbye Jane
Will we ever meet again
Feel no sorrow, feel no shame
Come tomorrow, feel no pain.

(And sweet devotion)
Goodbye Mary
(It's not for me)
Goodbye Jane
(Just give me motion)
Will we ever
(And set me free)
Meet again
(And the land and the ocean)
Feel no sorrow
(Far away)
Feel no shame
(Is the life I've chosen)
Come tomorrow
(Ev'ry day)
Feel no pain.

So goodbye Mary (goodbye Mary)
Goodbye Jane (goodbye Jane)
Will we ever (will we ever)
Meet again (meet again).

Now some they do and some they don't
And some you just can't tell
And some they will and some they won't
With some it's just as well
You can laugh at my behavior
That'll never bother me
Say the devil is my savior
But I won't pay no heed.

And I will go on shining
Shinin' like brand new
I'll never look behind me
My troubles will be few.

Goodbye stranger, it's been nice
Hope you'll find your paradise
Tried to see your point of view
Hope your dreams will all come true.

Goodbye Mary, goodbye Jane
Will we ever meet again
Feel no sorrow, feel no shame
Come tomorrow, feel no pain.

(Sweet devotion) Goodbye Mary
(It's not for me) Goodbye Jane
(Just give me motion) Will we ever
(And set me free) Meet again
(And the land and the ocean) Feel no sorrow
(Far away) Feel no shame
(Is the life I've chosen) Come tomorrow
(Ev'ry day) Feel no pain.

(And now I'm leavin') Goodbye Mary
(Got to go) Goodbye Jane
(Hit the road) Will we ever
(I'll say it once again) Meet again
(Oh yes I'm leavin') Feel no sorrow
(Got to go) Feel no shame
(Got to go)Come tomorrow
(I'm sorry I must tell you) Feel no pain
(Goodbye Mary) Goodbye Mary
(Goodbye Jane) Goodbye Jane
(Will we ever) Will we ever
(Meet again) Meet again.

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MAUREEN

(As recorded by Eddie Money)

EDDIE MONEY
ERNIE MAKAWAY
LLOYD CHIATE
CHRIS SOLBERG

I wanna tell ev'rybody the story about
A lucky young man that fell in love
And deja vu can happen to you.

Oh it seemed that late ev'ry night
I would have the same dream 'bout a girl, just right
I mean one I could love for the rest of my life.

And then one day
This girl from my dreams came walking my way
Not Michelle, not Nadine, no, no
She smiled as she told me her name was Maureen.

Maureen, Maureen, Maureen, Maureen
My Maureen, Maureen, Maureen, Maureen.

Until that day my life was in pieces
What more can I say
Oh no, no in a whirl
I go to bed early just to see that there girl.

Maureen, Maureen, Maureen, Maureen
My Maureen, Maureen, Maureen, Maureen.

Sleepy-eyed I was, I was dreamin' life away
Now my life is filled with joy
Lucky man, oh lucky man I am
I'll thank that old sandman
My dreams came true.

And now I'm in love
I've got me a girl from somewhere above
She's my life, she's my dreams
I love her my Maureen.

Maureen, Maureen, Maureen, Maureen
Maureen, Maureen, Maureen, Maureen.

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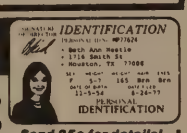

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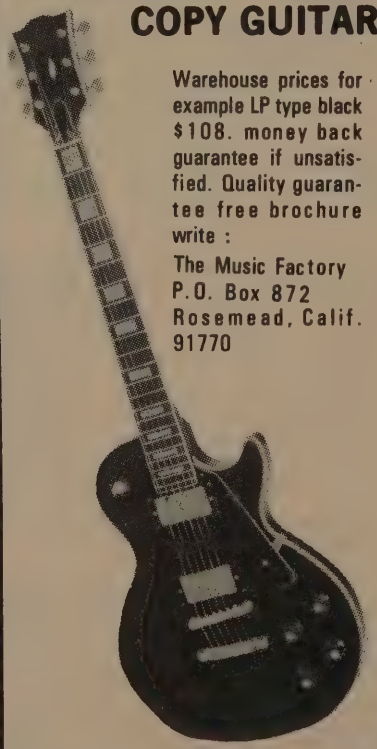

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BEST BEAT IN TOWN

(As recorded by Switch)

ROBERT De BARGE
THOMAS De BARGE
JOSEPH SIMS

We've got a beat we made just for you to rock
Doo doo doo doo doo doo doo doo doo
Doo doo doo doo doo doo doo doo doo
With harmonies and our beat you won't stop
Doo doo doo doo doo doo doo doo doo
Doo doo doo doo doo doo doo doo doo
With fingers snapping, hands clapping
Drummer poppin', bass man plunkin'
Keyboards ringing, voices tingling
All these things it takes to make the best sound.

Best beat in town
The best beat around
The best beat in town
The best beat around.

From left to right from side to side
We'll rock the town
Doo doo doo doo doo doo doo doo doo
Doo doo doo doo doo doo doo doo doo
And one thing we'll keep in mind is a country sound
Doo doo doo doo doo doo doo doo doo
Doo doo doo doo doo doo doo doo doo
With fingers snapping, hands clapping
Drummer poppin', bass man plunkin'
Keyboards ringing, voices tingling
All these things it takes to make the best sound.

Best beat in town
Best beat all around
Best beat in town
Best beat all around
Gotta get down
Gotta get down
Gotta get down, down, down, down.

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LONG LIVE ROCK

(As recorded by The Who)

PETER TOWNSHEND

Down at the Astoria the scene was changing
Bingo and rock were pushing out x-rating
We were the first band to vomit in the bar
And find the distance to the stage too far
(Meanwhile it's getting late at ten o'clock)
Rock is dead they say
Long live rock.

Long live rock
I need it every night
Long live rock
Come on and join the line
Long live rock
Be it dead or alive.

People walk in sideways pretending that they're leaving
We put on our makeup and work out all the lead-ins
Jack is in the alley selling tickets made in Hong Kong
Promoters in the pay box
Wondering where the band's gone
(Back in the pub, the guvner stops the clock)
Rock is dead they say
Long live rock.

Long live rock
I need it every night
Long live rock
Come on and join the line
Long live rock
Be it dead or alive.

Landslide
Rocks a-falling
Falling down round our very heads
We tried
But you were yawning
Look again rock is dead
Rock is dead, rock is dead.

The place is really jumping to the hi-watt amps
Till a twenty inch cymbal fell and cut the lamps
In the black out they dance right into the aisle
And as the doors fly open even the promoter smiles
Someone takes his pants off and rafters knock
Rock is dead they say
Long live rock.

Long live rock
I need it every night
Long live rock
Come and join the line
Long live rock
Be it dead or alive.

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Now Through MEGATETICS

YOU CAN LOSE 30, 40, EVEN 50 POUNDS IN LESS THAN A MONTH

(25 pounds or more the first week)—by absorbing less of the food you eat!*

—says Ronald R. Romano, D.C.

Dear Reader:

Never before has it been possible to lose so many pounds, so quickly, and so easily as with a revolutionary new weight-loss program set forth in a new book by Dr. Ronald R. Romano.

The program is called the Megatetic Weight Reduction Program. It's based on scientific findings on *caloric absorption*—the way your body absorbs the food it consumes.

The Reason Why Overweight People Are Often The HEALTHIEST People—A Fact Overlooked By Just About Every Diet Until Now

Just about every other diet until now has disregarded the fact that overweight people tend to absorb more of the nutrients and calories from their food than do slender people, says Dr. Romano.

Indeed, in today's society, the fittest (healthiest) individuals are overweight. They digest foods with greater efficiency, whereas many slender people are slender simply because they digest and absorb foods poorly.

Recognizing this simple, scientific fact, Dr. Romano realized that if there were some way by which to make overweight people *less efficient* in digesting and absorbing the calories they consume, this would be a real breakthrough in weight loss. At last, there would be a method by which a person could lose weight quickly and easily, and without the bothersome exercising which normally undermines other diets and causes an inevitable return to obesity.

Thus it developed that Dr. Ronald R. Romano, Director of the Cedars Institute and Polyclinic in Florida, began a search to formulate a weight loss program that would not only take advantage of the decreased-absorption principle, but would overcome these other problems as well.

After intensive research, Dr. Romano discovered that there was a commonplace product which, when used as part of his Megatetic Weight Reduction Program, will dramatically reduce the number of calories absorbed from every meal you eat.

Now—The Commonplace Product That Keeps You From Absorbing Calories

These tablets are so safe, they're available without prescription in any drugstore. They are so commonplace, they are available under seven familiar brand names. In fact, you may even have some in your medicine cabinet or purse this very moment.

These commonplace tablets which, until now, weren't used for dieting at all—work in two ways to reduce the calories you absorb.

First, they reduce stomach acidity and inactivate the prime digestive enzyme. Second, by neutralizing gastric contents, the stomach is caused to empty sooner than usual. This gives the body less time to act on the food, and thereby reduces the calories you absorb.

By doing this, says Dr. Romano, "These tablets, which are to be used only on a temporary basis, will help you lose pounds and maintain your lowered weight more easily than you believed possible."

You Will Achieve Slenderness In 30-Days

These tablets became the center of Dr. Romano's dramatic weight loss program, which he termed *Megatetics*. In the Program, he combined the tablets with several other effortless principles which enable you to take in less food, absorb fewer calories—and burn up more of these calories.

"Truly," says Dr. Romano, "you will lose weight and inches faster than you ever dreamed possible."

The result of this "triple powered" Program of (1) consuming less, (2) absorbing less, and (3) burning up more, was a 30-Day Weight Loss Program of such remarkable power, Dr. Romano says...

"It seems incongruous to expect a rapid reversal, and almost immediate slenderness. Yet, this is exactly what the Megatetic Program is capable of...30, 40, even 50 pounds in less than a month—25 pounds or more *the very first week.*

"If, for some reason, you are more than 50 pounds overweight—don't worry. Megatetics will produce a 50-pound weight loss each and every month until you achieve your proper weight.

"You will find Megatetics faster than any other diet or exercise program you've encountered. If somehow you are only 10 pounds above your desirable weight, then Megatetics will have your weight where it belongs in only seven days.

"Incredible? Yes! But true nonetheless. Not only will all those excess pounds melt away, but so will the inches. During the 30-Day Program you may have to buy at least one new wardrobe, and probably two. The fat will disappear so quickly that after one week, your present clothing will hang on you like so much burlap.

"But let's face it—the rapid and enormous reduction in weight and size is only *part* of the benefits of Megatetics. More importantly, you will be able to maintain your new slenderness *for life* with only minimal effort."

READ THESE THRILLING CASE HISTORIES

LURLENE McC. had been grossly overweight ever since the birth of her first child, some 14 years before. She was 38 years old. Her weight was 168 pounds. She had always been successful in losing weight on several previous occasions, but always gained the weight back. During her 30-Day Megatetics Program, Lurlene lost 43 pounds. Today, more than 18 months later, Lurlene is still maintaining her desirable weight. She says, "I don't think I'll ever be fat again."

LOUISE G. was a middle-aged housewife. She had been on numerous diets. She had even tried shots and pills, but nothing seemed to have any permanent effect. During her 30-Day Megatetics Program, Louise lost 37 pounds. Since she was extremely overweight, a second month on the Program was called for, during which she lost an additional 35 pounds—a total of 72 pounds in just two months.

She says, "The speed with which I lost weight! I never would have believed I could lose so fast. Over the years, I've tried to diet many times, but always gave up after a short period. If I had to pick the one thing that helped me be successful, I would say it was this: The speed with which the pounds came off. Each day brought me another step closer to where I wanted to be."

BARBARA R. was 28 years old and 187 pounds. She had been overweight as long as she could remember. She had tried many different diets and exercises. During her 30-Day Megatetics Program, Barbara lost 43 pounds. During the Program, she gained so much new energy, she painted and redecorated her apartment all by herself. Her new figure, matched with some attractive new clothes, produced a remarkably beautiful young woman.

JANET T. was 25 years old, 5'4½" and 154 pounds. When she began her 30-Day Megatetics Program, she was single and worked in the back office of one of the larger law firms. Through the Program, in less than a month, she achieved her weight loss goal. She began to take an interest in clothes and cosmetics. In a few months, the change in Janet's appearance was so great as to be unbelievable. Recently, she wrote a letter to Dr. Romano:

"After losing all that weight, I began to feel good about myself. I wanted to meet people and go out on dates. I began to date one of the junior partners and last month he proposed to me. We're going to be married next month and I want to invite you to the wedding. Without you and your diet program, I'd probably still be working in that back room."

Dr. Romano's new book, which completely describes his remarkably effective weight loss plan, is called: "DR. ROMANO'S MEGATETICS WEIGHT REDUCTION GUIDE"...and it explains, in simple, step-by-step instructions, exactly how to use the principles of reduced absorption to dramatically reduce your weight *without* the use of routine, strenuous exercises.

TRY IT FOR 30 FULL DAYS AT OUR RISK!

To prove to you how effective this Program really is, you are invited to read this book for 30 full days. See for yourself, without risk or obligation, what Megatetics can do for you!

After 30 days, if you're not totally convinced that this book will deliver everything that it promises, send the book back for a full refund and owe nothing. It's as simple as that!

You have absolutely nothing to lose—except all that weight you've wanted to lose for so long. So mail the No-Risk Coupon today, and start shedding those pounds tomorrow!

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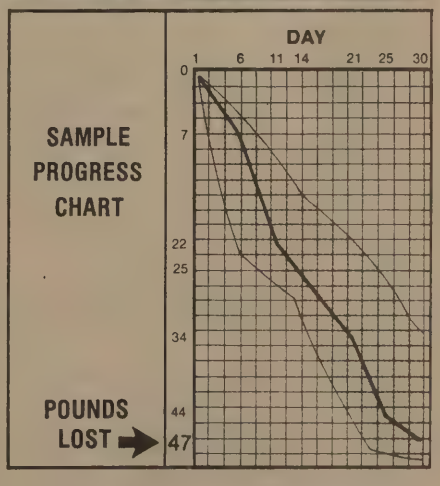
ABOUT THE AUTHOR

DR. RONALD R. ROMANO is currently Director of the Cedars Institute and Polyclinic, Florida. He has gained national recognition over the years and was awarded the National Science Award of the American Chiropractic Association in 1965. He received his Doctorate in Chiropractice at CINY, New York. Dr. Romano has recently received a U.S. Patent for the invention of the Indirect Cumulative Calorimeter (for the determination of the human caloric consumption/utilization ratios).

*The complete Megatetic Program includes other weight reduction measures, but reduction of absorption is the principal unique contribution of Dr. Romano to the solution of this age-old problem.



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LAST OF THE SINGING COWBOYS

(As recorded by The Marshall Tucker Band)

GEORGE McCORKLE

In the corner of a dark bar room
Sat an old cowboy singing western tunes
Singing songs that he learned as a child
All about the west back when it was wild.

He said he came from down Texas way
The cowboys were tough the women the same way
Said he was a star back in thirty one
And Hollywood liked him for some songs that he had done.

He's the last of the singing cowboys
Singing songs of desperation and joy
Yip-pee ah oh, yip-pee ah ay, yip-pee ah ay.

He took a break just to chug him down some beer
Come on folks holler out the songs you'd like to hear
If I know one I know a million or two
I'm not up here playing for me this is all done for you.

And then he bragged of the Stetson hat that he wore
Said it was the finest made since the war
And I won this silver buckle riding on a cow
As he laughed he said I bet you're wondering how.

Cause I'm the last of the singing cowboys
Singing songs of desperation and joy
Yippee ah oh yippe ah ay yippee ah ay.

And after three hours or maybe more
A lady grabbed his arm and showed him to the door
The bartender said he's blind you see
Don't tell him the only audience he had was you and me.

Cause he's the last of the singing cowboys
Singing songs of desperation and joy
Yippee ah oh yippee ah ay yippee ah ay.

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SOMEONE OUGHT TO WRITE A SONG ABOUT YOU BABY

(As recorded by Delegation)

KEN GOLD
MICHAEL DENNE

When I feel my world is getting colder
Growing older every day
She lays a helping hand upon my shoulder
And I hold her in every way
When I think of everything she's done for me
It makes me feel ashamed of what I am
I know her smile will always bring the sun to me
I really ought to thank you girl
But I don't think I can.

Someone ought to write a song about you baby
Someone ought to put you down in black and white
I know I couldn't get along without you baby
I guess I couldn't even make it thru the night
In the middle of the dark old world
Found myself a shining pearl
Someone ought to write a song about you girl.

I tried to put a melody together
But I never found the time
And when it comes to words I ain't too clever
They don't ever seem to rhyme
I guess it doesn't have to be a symphony
A simple song of love would suit you fine
The world should hear the music that you do to me
There's such a perfect harmony
Between your heart and mine.

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SHINE A LITTLE LOVE

(As recorded by Electric Light Orchestra)

JEFF LYNNE

Although the things you've done I wouldn't criticize
I guess you had your way
You see I've got to make you understand
I know it sounds a foolish thing to say
But it don't really baby
'Cause today's another day.
Just shine a little love on my life
Just shine a little love on my life
Just shine a little love on my life
And let me see.
Remember tonight we're gonna run till dawn
Remember tonight we're gonna sail
We'll never stop we got a good thing going on
I know you heard it all before
And I really need you darlin'
Ev'ry day I need you more.
Just shine a little love on my life
Just shine a little love on my life
Just shine a little love on my life
And let me see.

Can you understand
Yes I understand
Can you feel it's right
I know it is
Will you be the same
I'll do it all again
Uh uh uh wah, uh wah, uh wah, uh wah
Oh.
It's been a year now and it's getting so much better
You came home without a word
Though ev'rybody said, "You'll soon forget her."
They couldn't see it
They just didn't understand
And lookin' in the mirror
There were fools at either head.

How many days that I've been waiting here to tell you
I really can't believe
We're walking out into the wild tonight
We'll do it all again until the break of light
And the feeling in your heart will soon be shining in your eyes.

Just shine a little love on my life
Just shine a little love on my life
Just shine a little love on my life
And let me see.

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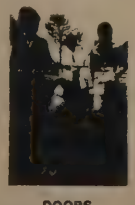

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THE DEVIL WENT DOWN TO GEORGIA

(As recorded by The Charlie Daniels Band)

CHARLIE DANIELS
TOM CRAIN
JAMES W. MARSHALL
"TAZ" DIGREGORIO
FRED EDWARDS
CHARLIE HAYWARD

The devil went down to Georgia
He was looking for a soul to steal
He was in a bind 'cause he was way behind
He was willin' to make a deal
When he came across a young man sawin' a fiddle and playin' it hot
The devil jumped up on a hickory stump and said,
"Boy, let me tell you what
I guess you didn't know it but I'm a fiddle player too
And if you care to take a care I'll make a bet with you
Now you play a pretty good fiddle boy
But give the devil his due
I'll bet a fiddle of gold against your soul
'Cause I think I'm better than you
The boy said, "My name's Johnny and it might be a sin
But I'll take your bet
You're gonna regret
'Cause I'm the best that's ever been."
Johnny rosin up your bow and play your fiddle hard
'Cause hell's broke loose in Georgia
And the devil deals the cards
And if you win you'll get this shiny fiddle made of gold
But if you lose the devil gets your soul.

The devil opened up his case and said
"I'll start the show"
The fire flew from his fingertips as he rosined up his bow
And he pulled the bow across the strings and it made an evil hiss
Then a band of demons joined in and it sounded something like this.

When the devil finished Johnny said
"Well you're pretty good old son
But sit down in that chair right there
And let me show you how it's done."

Fire on the mountain run boys run
The devil's in the house of the risin' sun
Chicken in the bread pan pickin' out dough
Granny does your dog bite?
No, child, no.

The devil bowed his head 'cause he knew that he'd been beat
And he laid that golden fiddle on the ground at Johnny's feet
Johnny said, "Devil, just come on back if you ever want to try again
I done told you once
You son-of-a-bitch
I'm the best that's ever been."

Fire on the mountain run boys run
The devil's in the house of the risin' sun
Chicken in the bread pan pickin' out dough
Granny does your dog bite
No, child, no.

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LOVIN', TOUCHIN', SQUEEZIN'

(As recorded by Journey)

STEVE PERRY

You make me weep
And want to die
Just when you said we'd try
Lovin', touchin', squeezin'
Each other.

When I'm alone
All by myself
You're out with someone else
Lovin', touchin', squeezin'
Each other.

You're tearin' me apart
Every, every day
You're tearin' me apart
Oh what can I say
You're tearin' me apart.

He's tearin' you apart
Oo every, every day
He's tearin' you apart
Oh girl what can you say.

It won't be long yes
Till you're alone with your lover
Oh he hasn't come home
Cause he's loving oo he's touchin', he's squeezin' another.

Oh girl what can you say
Cause he's lovin', touchin' another
Now it's your turn girl to cry
Na na na na na na
Na na na na na
Na na na na na na
Na na na na na.

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VENGEANCE

(As recorded by Carly Simon)

CARLY SIMON

That's dangerous driving baby the policeman said
I can smell the passion of another man on your breath
I could give you life
Get you back for what I saw
That's vengeance he said
That's the law
That's vengeance.

Oh that's vengeance
Yea that's vengeance he said
That's the law
That's vengeance
Oh that's vengeance
Yea that's vengeance he said
That's the law.

You throw your misdemeanors right up in my face
That kind of man I am
I got to put you in your place
I should lock you up
Get you back for what I saw
That's vengeance he said
That's the law
That's vengeance.

You've taken your half out of the middle
Oh time and time again
But now I'm damned if I'll give you an inch
Till I get even.

She said just because you're stronger
And you hold it over me
I'll put the pedal to the floor
And prove to you that I'm free
Though you've stopped me once again
It's not the end of the war
It's vengeance she said that's the law.

That's vengeance
That's vengeance
That's vengeance she said that's the law.

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GOOD NEWS FOR THOSE WHO BELIEVE!

HERE ARE OVER 100 READY-TO-USE MYSTIC CHANTS FOR MONEY, POWER AND LOVE!

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These words could bring you a vast fortune . . *more riches* than you ever dreamed of:

"D------ J------ W--- N-- T------ I- M- L---."

It happened to a person in desperate need of cash, who was told there were "powerful forces" working against him. Then he spoke the above Mystic Chant for attracting riches. Within the hour, he was awarded $150,000!

By using the same Chant, you too may attract a fortune, a new car, a house in the country, stylish clothes. You simply take any amount you can believe in, from $10,000 to a million dollars, and *say this Mystic Chant!*

What are the Mystic words of this Chant? We cannot reveal them in this advertisement but you will clearly find them on page 53 of MIND COSMOLOGY, a remarkable guide with every type of Mystic Chant you'll ever need!

How do they bring riches, luxury, comfort, world travel to your doorstep? How do they solve your money problems? To see for yourself, just fill out and mail the No Risk Coupon.

Your Questions About Mystic Chants Answered

Q. Can I say these Mystic Chants just once, or do they have to be repeated over and over?

A. Many of these Chants can be said once. Others are designed to be repeated a few times as this heightens their effectiveness. However, they are short and it would take you only a few minutes to repeat them.

Q. Must these Chants be memorized?

A. No. All you have to do is read them out. If you don't want to carry the book around, simply copy a few Chants on a card and put it in your pocket.

Q. Are these Chants hard to read?

A. Of course not. They are clearly printed, easy-to-read and do not contain words that are difficult to pronounce.

Q. Are these Chants Black Magic or White Magic?

A. Without a doubt, White Magic. In one case, an evil woman stole Laura M.'s husband using Black Magic. Laura used this chant on page 159: "Y-- k--- I l--- y--." Within a few days her husband pleaded with her to take him back.

Q. If these Mystic Chants are so powerful, why doesn't the author use them himself to become a millionaire?

A. The author has done just that. By saying these Chants, Norvell has become wealthy and a celebrity. Now he devotes his life to making others rich and happy.

Q. Are these Chants dangerous?

A. About as dangerous as combing your hair. You see, they can be used only for good, sincere purposes. If used for an evil purpose, they will have no effect.

Q. Time is running out for me. Can these Mystic Chants find me a husband?

A. On page 24 you'll find the Chant Georgia R. used to attract a rich partner in a law firm. What's more, you can attract a man with the precise character you admire.

Q. I've only an eighth grade education. Will Mystic Chants work for me?

A. Certainly. You need no special education or experience. Anyone can use them.

Q. When is it best to use Mystic Chants?

A. As soon as possible. Mail the No-Risk Coupon. We'll send you your book so you can start using Mystic Chants right away!

We'll Rush You A Copy Of This Amazing Book For Thirty Days Examination, At OUR Risk.

When you receive it, quickly open to the Mystic Chant the man used to attract $150,000. You'll find it with all the words filled in! Or perhaps you desire a healthy, strong body with unlimited energy? See the Chant on page 64 for protecting yourself against germs and most forms of sickness.

Are you one of the lonely? If peace of mind, happiness, or love fulfillment is what you want, repeat the Chant on page 33 exactly three times just before the moon rises.

What's more, you'll find another Mystic Chant on page 100 to be used only by those who believe! This Chant may send your soul into the cosmos through amazing astral projection, backwards into history, or forward into the uncharted areas of the future!

Scores of People, Just Like Yourself, Have Relied on Mystic Chants to Get What They Want From Life.

FINDS ENCHANTED LOVE. Take the case of Nora H. who was a complete failure in love and marriage. Desperate, she whispered the Chant: "I n-- p----- u------ l---."

Within a short span, she met and happily married a young and handsome attorney. See page 47 of this amazing guide!

CHANTS UNITE HIS FAMILY. After years of misery, Lester M's wife left him and took their infant son. Lester turned to the Chant on page 28: "I n-- b---- t- m--- o- p--- h---- p-------." In a few days his wife and son returned, and swore that they would live a different life!

CHANTS LESSEN SICKNESS. Dora T. was nearly sixty and the doctors told her she had an incurable ailment. She used two Mystic Chants to overcome age and sickness. In less than a month, her symptoms decreased. See pages 31-33.

CHANTS BRING SUCCESS. A young girl slaved as a lowly clerk. To get out of this rut, she said: "I a o-- w--- c----- p---- a-- c-- s---- a-- p-------" ten times a day. Lo and behold, she was given a position designing new fashions, making more money than she had ever dreamed possible! Would you like an exciting well-paying job? Use the complete set of Chants on page 51.

CHANTS FOR PAINS. A woman of 45 (see page 82) suffered from pains each month that were so severe she had to go to bed. A friend told her about this Mystic Chant: "I n-- i----- m- m--- a-- b--- c---- w--- t-- p------ p------ o- r----- g--- h-----" and she showed immediate improvement. Take a few minutes and say the Chant on page 80.

CHANTS FOR HIDDEN TREASURE. An elderly woman had a small home on a plot of ground where she lived after her husband died. Once the insurance money was spent, she had no source of income and used a Mystic Chant to get money. That night, the figure of her husband appeared to her and told her to dig at a certain spot. She found $15,000! You too can use the Chant on page 126.

CHANTS FOR OPERATIONS. A woman needed $1,000 to help her mother get an operation. She kept repeating the Mystic Chant: "I w--- t-- s-- o- o-- t------ d------ s- I c-- p-- t-- s-------." The next morning a famous surgeon assured her that he would operate for no charge. See on page 144 how the operation was performed!

CHANTS FOR LUCK. One man playing dice at Las Vegas used a special Mystic Chant.

The first roll came up 11. He tried again, and they came up 11 again. The third roll was also successful, and as the man had let his dollar remain on the 11, his small investment brought him a small fortune! See how he did it on page 140.

Try this Chant for Riches (see page 53) without risking a penny. See details below.

These True Histories Describe Only a Small Fraction of The Mystic Chants. In Addition, There Are Chants for:

Finding lost relatives . . . Making a fortune in the stock market . . . Treating migraine headaches . . . Becoming a famous writer . . . Beauty . . . Getting a beautiful wife . . . Projecting your astral self to distant places . . . Achieving success in your own business . . . or anything else!

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CAN'T TAKE IT WITH YOU

(As recorded by Allman Brothers)

DICKEY BETTS
DON JOHNSON

Can't take it with you
Ev'rybody knows
Can't take it with you when you go
Can't hide your love away
Gave it up for a rainy day
You can't take it with you when you go.

Play it high or low
Break the bank in Monte Carlo
You can play it just the way it falls
Cut it like you want to
But it just might come back to haunt you
Lady luck's a mama when she calls.

Can't take it with you
Ev'rybody knows
Can't take it with you when you go
Can't hide your love away
Save it up for a rainy day
You can't take it with you when you go.

Hot wire a fast car
Just to take a ride
You can run but you sure cannot hide
Tell her a lie
Live with it till you die
You can't take it with you when you go
It hurts so bad when you fin'lly have to show.

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GOOD TIMES

(As recorded by Chic)

NILE RODGERS
BERNARD EDWARDS

Good times
These are the good times
Leave your cares behind
These are the good times.

Good times
These are the good times
Our new state of mind
These are the good times.

Happy days are here again
The time is right for makin' friends
Let's get together how 'bout a quarter to ten
Come tomorrow let's all do it again
Boys will be boys
Better let them have their toys
Girls will be girls
Cute pony tails and curls
Must put an end to this stress and strife
I think I want to live the sporting life.

Good times
These are the good times
Leave your cares behind
These are the good times.

Good times
These are the good times
Our new state of mind
These are the good times.

A rumor has it that it's getting late
Time marches on
It just can't wait
The clock keeps turning
Why hesitate
You silly fool
You can't change your fate
Let's cut the rug
A little jive and jitterbug
We want the best
We won't settle for less
Don't be a drag participate
Clams on the half shell and roller-skates, rollerskates.
(Repeat chorus)

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I THOUGHT OF YOU TODAY

(As recorded by Randy Brown)

HOMER BANKS
CHUCK BROOKS

I thought of you my love
As daylight slowly filled the sky
More than words can say
I wanted you by my side
I needed you by my side.

I thought of you today
While strolling down the avenue
In such a tender way
I wanted to be with you
Needed to be with you.

I thought of you so hard
Till I couldn't tell grey from blue
With all my heart and soul
I wanted to be with you
Needed to be with you.

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MINUTE BY MINUTE

(As recorded by The Doobie Brothers)

MICHAEL McDONALD
LESTER ABRAMS

Hey don't worry I've been lied to
I've been here many times before
Girl don't you worry
I know where I stand
I don't need this love
I don't need your hand
I know I could turn (or)
Blink and you'd be gone
Then I must be prepared any time to carry on.

But minute by minute by minute by minute
I'll keep holding on oh
(I'll be holding on)
Minute by minute by minute by minute
I'll keep holding on, oh baby.

You would stay just to watch me darlin'
Wilt away on lies from you
Can't stop the habit
Of livin' on the run
Take it all for granted
Like you're the only one
Livin' on my own
Somehow that sounds nice
You think I'm your fool
Well you may just be right.

'Cause minute by minute by minute by minute
I'll keep holding on now
(I'll be holding on)
Oh yes I will
Minute by minute by minute by minute
I'll keep holding on
I'll keep holding on oh.

Call my name and I'll be gone
You'll reach out and I won't be there
Just my luck you'll realize
You should spend your life with someone
You could spend your life with someone.

Minute by minute by minute by minute
I'll be holding on yeah yeah now oh baby
Minute by minute by minute by minute
I'll be holding on
Minute by minute by minute by minute
I'll be holding on.

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How to make others secretly DO YOUR BIDDING with the astonishing power of AUTOMATIC MIND COMMAND!

Here's how to get started in just 3 minutes . . .

Dear Friend:

New power is about to leap into your life . . . an astonishing way to control the thoughts and actions of others without their knowing it . . . no matter how much they may *not* want to follow your instructions, they carry them out to a "T" every time!

With "Automatic Mind-Command" you'll be running the show. Make a wish, turn on The Power, and watch those around you drop everything and do what they're told.

And nobody will even have the faintest idea that you're behind it all. That's the beauty of "Automatic Mind-Command"—you are the only one who knows what's going on—*you* alone decide when things should start . . . stop . . . change around.

CONTROL YOUR FRIENDS OR STRANGERS!

You can use it to control your friends or strangers, one at a time or in large numbers, at any time, and ANY WAY YOU LIKE.

For example: You go into a bank for a loan. The credit man smiles but says "Sorry. You don't qualify for a loan right now: however, if there's anything else I can do for you, I'd be glad to . . ." Then in a flash, his tune changes when you let loose your "Automatic Mind-Command." He continues, "In fact, we'll be glad to give you $1,000 more than you asked for. And any time you want more, just see me personally! Thank you so much for coming by!"

Impossible? You'll be doing things like that every day without even thinking about it. As soon as you need something done, *it's done!* The people who do these things for you will remember what they did, but not *why!*

FUN POWER—TOO!

You can have a lot of fun with this power, too. Look how Evelyn C. used it at work . . . One day, while sorting papers, her boss angrily inquired why she had to make so much noise—and scolded her in front of everybody. Evelyn said nothing, but smiled to herself—for she had just turned on the "Automatic Mind-Command . . ." Suddenly the boss apologized for being a scoundrel. "Please . . . I'm sorry," he said, in front of everybody. "I'd like to make it up to you!" And he told her what a wonderful person she was! When Evelyn turned the power off, the boss just stood there with an open mouth, wondering what made him say all those things.

Think what this power can mean in your life. You need money . . . and it's there! You want some affection . . . you'll be smothered! You want peace and quiet . . . the world stands still!

NO MORE SECRETS WILL BE KEPT FROM YOU!

People who think they can hold back the facts will meet their master in you! You just fire a little "Automatic Mind-Command" at them, and they'll sing like meadowlarks . . . Nona J. was at her wits' end when she tried to find the money she'd put aside to pay the rent—it was gone. A frantic search through the house turned up nothing. There was only one possibility left . . . she asked Billy. A look of surprise crossed his face. No—he hadn't seen any money. But Nona didn't believe him, and started using "Automatic Mind-Command" to find out if he was telling the truth. Suddenly Billy reached into his pocket and took out a roll of money. After giving her the money, he acted as if nothing had happened!

Think how many secrets must be hidden all around you! Things your spouse won't tell . . . your neighbors won't say . . . your boss keeps quiet about . . . ALL BROUGHT INTO THE OPEN JUST FOR YOU!! They'll tell you all their secrets, but they won't know why.

Hold on now, because I haven't told you yet about the best part of "Automatic Mind-Command."

You may have to bolt your door to keep people from overwhelming you with love, gifts, favors, rewards! Perfect strangers will be walking up to you and asking, "How are you? Can I do anything for you?" They will never suspect that "Automatic Mind-Command" is impelling them to like you, please you . . . and automatically want to help you.

INSTANTLY YOUR LIFE IS CHANGED!

At first, I couldn't believe it. And yet I know this to be true from my own personal experience . . . time after time. For example . . .

A STRANGER HANDS HIM $500—Harry G., a low-paid factory worker, wanted to start a business of his own. All he needed was cash to get started, but no one would give him the money. Finally someone told him how to use "Automatic Mind-Command"—and Harry laughingly tried it. A short time later, a perfect stranger handed him $500—saying he'd heard about Harry's plan, and was eager to help him get started!

Unusual? Not at all . . . things happen every day with "Automatic Mind-Command."

RECEIVES NEEDED CASH QUICKLY!—Mrs. Thelma J. reports, "I needed money badly." Her husband hadn't worked in months, and their savings were running out. Then she discovered "Automatic Mind-Command"—and turned on the power immediately! The next morning she received a package containing several hundred dollars from friends and well-wishers she never knew existed!

In all history, few indeed are the ones who have recognized "Automatic Mind-Command." The rest, who do not use it, pay the penalty in suffering, wishing, hoping, dreaming . . . Now I say to you: Wish no more!

HOW TO GET STARTED IN JUST 3 MINUTES!

Minute #1—Fill out the No-Risk Coupon and mail it to us.

Minute #2—When you receive a package in the mail from us, open it.

Minute #3—Lift the front cover, and let the secret feed itself in to your mind automatically.

After that, sit back, relax—and see how this power can work for you. It's as simple as that! It won't cost you one penny unless it works!

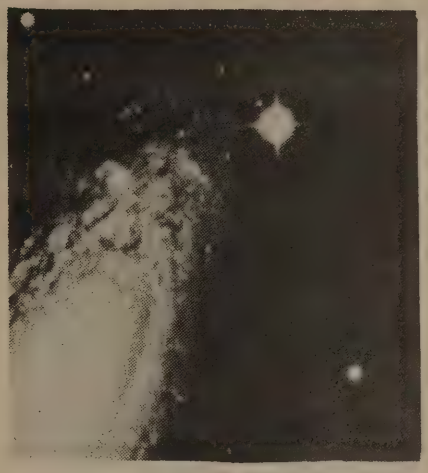
IN THAT INSTANT, YOU WILL ALREADY BE ABLE TO USE "AUTOMATIC MIND-COMMAND" FOR THE FIRST TIME . . . for money, love, healing, protection, and much more!

Imagine the thrill—after a lifetime of "scrimping" and "penny-pinching"—to see a tidal wave of riches rolling into your life from every direction—pay raises, bonuses, gifts, legacies . . . a rising tide of good fortune!

MORE AMAZING CASE HISTORIES!

And it's all just *minutes* away!

Larry S. wanted to see his girlfriend—although he had no idea where she was—and no way of contacting her by letter or phone. From far away . . . he began using "Automatic Mind-Command!" In that instant, his girlfriend knew what she had to do. She dropped what she was doing, excused herself and hurried to visit him. Arriving in record time—she hugged and kissed him, explaining that "something" told her he wanted and needed her, and what could she do for him!



Now here's a most fantastic use of "Automatic Mind-Command"—one I'm sure you'll agree proves that here is a power which staggers the imagination!

For example, cases of health-symptoms relieved with "Automatic Mind-Command!" John C. reports that his hearing now seems normal again! Warren W.'s blurred eyesight cleared, sharpened, and now seems normal! Lydia E. says her arthritic symptoms of soreness and stiffness in the fingers were relieved when nothing else seemed to help, and Mrs. M. S. was surprised when her leg pain disappeared. Bella S., who complained of "ulcerative colitis" with stomach cramps and diarrhea, obtained fast relief . . . And others report relief from complaints of high blood pressure, heart symptoms, "migraine" headaches, weakness, dizziness, fatigue, and more.

It's simple, easy, and automatic to apply!

YOURS TO PROVE—AT OUR RISK!

So you see, life can be beautiful with "Automatic Mind-Command." To discover its amazing power let it put you on the road to a NEW LIFE . . . filled to the brim with riches, love, pleasure and all the wonderful luxuries of the world . . . and more! You owe it to yourself to try it! Why not send in the No-Risk Coupon—TODAY!

Sincerely yours,

Scott Reed

ABOUT THE AUTHOR

Scott Reed is one of the nation's leading mind-power experts. Presently engaged as a writer on developments in the behavioral sciences, his revelations about the unseen world of the mind have been read by millions. A graduate of the City University of New York, his own life is living proof of "Automatic Mind-Command."

A Master Researcher, Metaphysician, and Psychic Advisor, he has helped countless men and women find true happiness. He has the rare ability of writing clearly and simply so that even the most profound Truths can be plainly understood by anyone.

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- How this secret can bring you anything you desire
- Help from the invisible world
- How to "Tune In" on the secret thoughts of others
- The greatest love spell of all
- Formula for a happy marriage
- How to dissolve all kinds of evil
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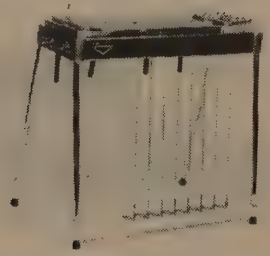

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YOU ANGEL YOU

(As recorded by Manfred Man's Earth Band)

BOB DYLAN

You angel you
You got me under your wing
The way you walk and the way you talk
I feel I could almost sing.

You angel you
You're as fine as anything's fine
The way you walk and the way you talk
It sure plays on my mind.

You know I can't sleep at night for trying
Never did feel this way before
I get up at night and walk the floor
If this is love then gimme more
And more and more and more and more.

You angel you
You're as fine as can be
The way you smile like a heavenly child
Is the way it oughta be.

You know I can't sleep at night for tryin'
Never did feel this way before
Never did get up and walk the floor
If this is love then gimme more
And more and more and more.

You angel you
You got me under your wing
The way you walk and the way you talk
I swear it would make me sing.

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I'LL NEVER LOVE THIS WAY AGAIN

(As recorded by Dionne Warwick)

WILL JENNINGS
RICHARD KERR

You looked inside my fantasies
And made each one come true
Something no one else had ever found a way to do
I've kept the mem'ries one by one
Since you took me in.

I know I'll never love this way again
I know I'll never love this way again
So I keep holdin' on
Before the good is gone
I know I'll never love this way again
Hold on, hold on, hold on.

A fool will lose tomorrow reaching back for yesterday
I won't turn my head in sorrow if you should go away
I'll stand here and remember
Just how good it's been.

And I know I'll never love this way again
I know I'll never love this way again
So I keep holdin' on
Before the good is gone
I know I'll never love this way again
Hold on, hold on, hold on.

I know I'll never love this way again
So I keep holdin' on
Before the good is gone
I know I'll never love this way again
Hold on, hold on.

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ROCK ME

(As recorded by Nick Gilder)

NICK GILDER
JAMES McCULLOCH

Take them for a ride
Let them feel the energy you can provide
Rolling to the times
Make it feel like real emotion this time around
You're so physical, very intellectual
Can't stop askin' why
Rolling with the changes of a social institution
Don't stop drivin' 'em wild, wild, wild.

You really rock me
You really rock me
You really rock me.

Touching with your eyes
Make contact for a moment
When you think you've survived
Take them for a ride
All the young tomorrows
Want to know you're surprised.

You really rock me
You really rock me
You really rock me
You really rock me
You really rock me
You really rock me
You really rock me
You really rock me.

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ROCK & ROLL HOTLINE

PATTI SMITH WAVES BACK

The Patti Smith Group's latest lp, *Wave*, has taken the band right up the charts with its energetic combination of hard rock and electric theater. In fact, as we go to press, the lp has out-distanced their previous lps, even before the release of a single from the album. "Frederick", "Dancing Barefoot", and "Rock & Roll Star" have gotten continual FM airplay and the band has been out on the road playing dates across the country. They've also made a couple of trips to Europe — first to tape a tv special for Eurovision with Johnny Winter and J. Geils, then for Patti to go to Germany for an exhibition of her art.

PSG fans should also note that their current single "Frederick" has a flip-side (a live version of "Frederick") that is not included on their album — making it a definite collector's item.

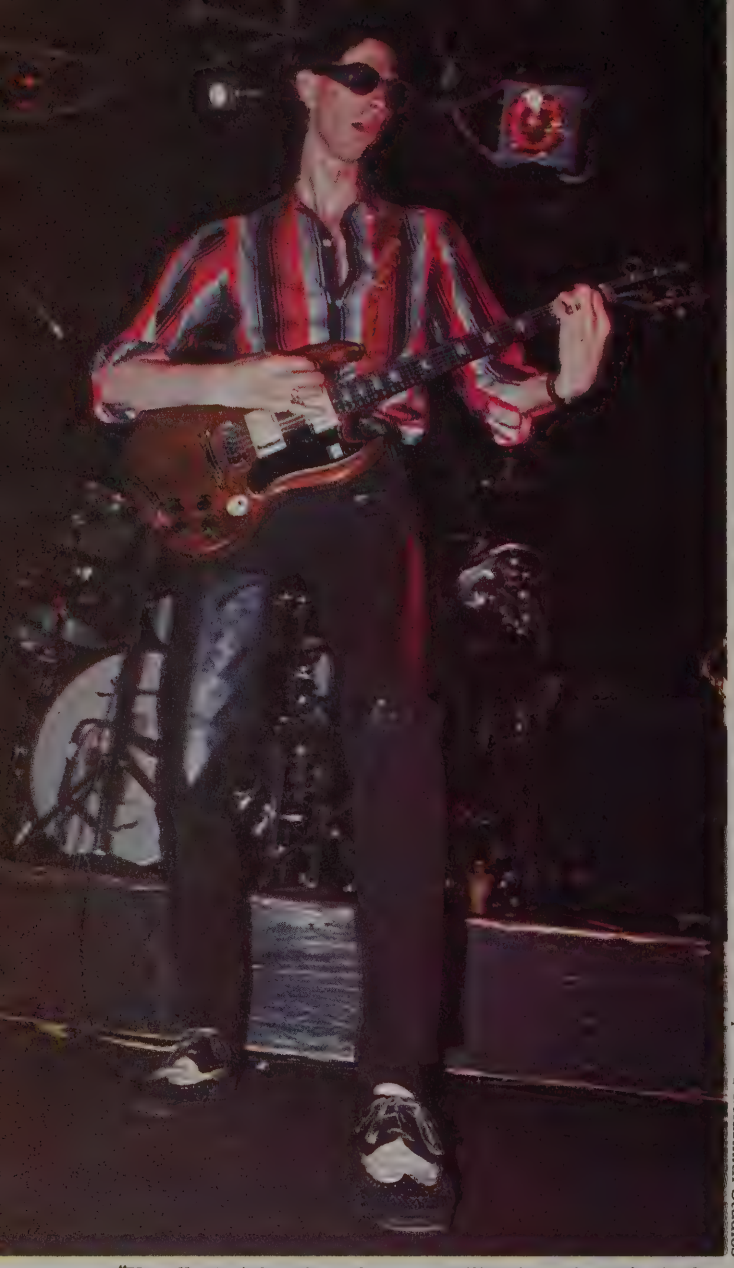
Bob Gruen

Mitchell Rose

That's called meeting a deadline.

TOM TURNS DOWN LED ZEPPELIN

You'd think that anyone would jump at the chance to introduce Led Zep — especially at Knebworth where they performed in front of the hometown crowd for the first time in over four years. But when the super group asked Tom Waits to do the honors, he politely refused because he was in the studio recording his new album. Now that's called meeting a deadline.



Chip Rock/Goldsmith Studios

"Usually I pick guitars because I like the color. That's the truth."

CARS
STICK SHIFTING

(continued from page 8)

ing equipment. "Roy (Thomas Baker) couldn't go back to England this year because of taxes. We didn't want to do it in New York. I don't know why. I guess because I've recorded quite a few things there and just thought I'd never tried Cherokee Studios in LA. At first I was pretty opposed to it, but after we brought the plywood in and got the Neve board, I didn't care anymore. Roy brought his 40 track tape recorder in, he carries it around in a suitcase. He's got a 40 track machine that he just plugs into the console."

Now this is interesting. A 40 track tape recorder. Most bands record albums on 16 or 24 track tape recorders. The number of tracks limiting the amount of over-dubs and separate signals that can be recorded. A 40 track machine allows a great deal of freedom on how much can be layered to produce the final recording. No wonder Queen albums sound so complex. And this 40 track machine seems to be Roy Thomas Baker's little secret. According to Ric there are only four such machines in existence.

"We don't usually record on all 40 tracks," says Ric. "But you can sub-mix with it, or save having to bounce signals together which saves time. That's mostly the reason. You don't need 40, you can do it on 24. As long as he's got it, we may as well use it. It's very small too, it gets carried around in two little Anvil cases."

Recording with this machine also allows many of the signals (guitars, drums, keyboards) to be recorded in stereo. "We stereo a lot of things," says Ric. "Or just combining things, combining mikes. When you do like guitars. Don't use one mike, use four all over the room. Then record them on separate tracks and blend them any way you want."

The conversation gets less technical as we discuss Boston, Ric has lived there for seven years now. "I came to Boston because I had heard that it was a good place to go for music. It sounded good because of the young population, new ideas, all kinds of people that will accept a lot of different bands and stuff. Although it wasn't always that way. In the last few years it's gotten better. I don't think Boston had a lot of bands coming out. Like Aerosmith and J. Geils are pretty far apart. Lately I guess there have been about six or so bands signed out of here. I guess the band Boston spurred some of it, even though they weren't connected to the scene at all, nobody even knew who they were, it was like a studio band. But, you know, when the new wave was getting fancy and all that business more clubs were hiring bands who would play their own stuff. Kids started following those bands. There was an alternative to going to the blues clubs in Cambridge where you had to wear a flannel shirt to get in. A few clubs sprung up and then record companies started infiltrating the area. There's also a Warner Brothers Records distributorship up here which is kind of active in looking for bands, they could get people to come into town.

"And then local radio helped. WBCN really helped a lot because they started airing local bands years ago. We had tapes on the radio before we had a record contract. That was a great asset for us because it drew record companies, and it

Chris Walter/RETNA

"It was strange to be accepted for a change. That was kind of difficult to deal with because we were pretty much used to not being accepted..."

Richard E. Aaron

The Cars visit Times Square.

also helped the live show following."

Now that the Cars are a national success, Ric doesn't see Boston as any different. "It seems the same. I like the city. I think it's pretty exciting in a way. It's a good alternative. It's one of the four major places, I guess, that I would care to live in this country."

We drift back to the technical side of the rock biz. I ask Ric about his guitars. I've got some photos of him with some instruments that have custom additions, but I can't tell whether they're cosmetic or technical. "Well, on the Gibson I play there's a rear-view mirror fixed up on the top. That's strictly for technical vibrations. Usually I pick guitars because I like the color. That's the truth. Or if it's got a good shape. I know literally nothing about old vintage guitars or new bad guitars. I just about know the names of the chords I'm playing! No, I think I know a few chords. But most of the stuff on my guitars are trim. Although I have one exciting guitar. It's called a B.C. Rich ten string. It's got a million controls on it that I know nothing about. But they're fun. It's like being in the studio just holding it. I never use the same tone twice, because I don't think I could ever find it twice," Ric laughs. He isn't a guitar mavin by any means. He's not into old Les Paul's or anything like that. "No. I like the way they sound, kind of, but I don't like them that much. I wouldn't own a Les Paul because I probably couldn't hold it up that long for a show. The Les Paul's have a good, heavy, full sound, but I just think there's so many of them today, the sound is boring."

"I came to Boston because I had heard that it was a good place to go for music ... I like the city, I think it's pretty exciting in a way. It's a good alternative."

Chris Walter/RETNA

Onstage Ric uses an Ampeg V-4 set-up. In the studio he uses those amps sometimes, sometimes he uses a 30 watt Peavey. "Usually at low volumes, too."

Our conversation shifts again, this time to the new album, *Candy-O*. I remark on the interesting tempos and time signatures the Cars have established for the songs. Listening to the songs it seems as if another band doing the same songs would do them twice as fast or three times slower. "It took me ten years to get everything at the same tempo," says Ric with a chuckle. "I guess that's just the natural tempo that just comes out that's all. It's just the tempo that I'm playing at at the time, it seems to fit it. I don't really think 'well here I'm going to write something slow, or gee I need something fast'. I don't know, maybe I'm stuck in it."

When the Cars start working with Roy Thomas Baker to record their music, everything is more or less set. "When we go into the studio we're completely finished. We have them all taped. I mean pretty much for us it's just like doing the album twice. We go in and do it live, and maybe just add some parts for the hell of it. Go in for a few days and just do the whole album. And then listen to it and see what fits. Then when we're ready to record, we know what we want pretty much so it goes pretty smoothly."

The success the Cars got from the first album resulted in bigger and bigger shows with more and more fans. Talking about the experience, Ric says, "It was strange to be accepted for a change. That was kind of difficult to deal with because we were pretty much used to not being accepted. Not as the Cars, so much, but with most of the older bands we were in."

Can Ric explain the reason behind the Cars' instant success. "I don't know. I'll tell ya, when we first started the Cars, of all the bands I've ever had, it just seemed we all got along so well, and understood each other, and respected each other's ability, to a point where we didn't worry about what each other did. We just figured definitely they were good enough to do this. It was sort of like a hand-picked thing, in a way. We all knew each other from other bands. So it just seemed to ... you know, we just figured we'd record our own album and if nothing happened within a certain amount of time we'd quit. So we stuck together, we just worked together, I don't know how to explain it. We're real good friends, we're still good friends, we rely on each other. We have a great sort of in-band sense of humor, that's pretty good. And we're just a band that's thinking about what's going on. And everybody in it is just thinking, you know, it's good. It's more than just music for us."

As the interview closes, I ask Ric how the name the Cars came up. Like all his other answers, he makes it all seem obvious. The Cars call themselves The Cars "because it's really easy to spell."□ *Richard Robinson.*

to the hilt until reality called her bluff. "I wanted to be 'an artist', but I didn't have any concept of what that meant. I used to wear solid black all the time — I was in the folk music society and used to take my guitar to school — and I had an old cape that was red inside and black outside. Real weird. Then I went to art school and I was the straightest one there — what a shock! I had to re-evaluate my whole bohemian air."

She switched over to a junior college to take music, making the symbolic move back to the more bourgeois side of Lake Washington and — lo! — the ugly duckling became a svelter belter. "I figure it was the result of drug-taking. When you're high, food just becomes matter — you don't want to eat — so the excess weight just fell away. At the same time, I lost the real bad stutter I had, because having to 'let go' onstage as a singer gave me more confidence."

Meanwhile, local lads Roger Fisher and Steve Fossen were getting desperate after having played together since they were 15. Roger recalls, "We'd been real successful on a small scale as long as my brother Mike was managing us, but when he went to Canada it kinda slid downhill. So we found this lady singer — Ann — and put Hocus-Pocus together, and moved up to Vancouver where we lived in a one-room round house. We started building our own equipment, put together a real impressive Led Zep medley, and my brother got out his whip and made me learn all the Jimmy Page licks."

For Ann, leaving home for the first time at age 22 was her first real commitment, and to this day she realizes, "I need Heart for the structure, for some kind of discipline." The sisters were separated for two years, and though the sheltered Nancy always had a standing invitation to join Ann's bands, either she was too young or the plan was nixed by their parents.

"I don't blame them," Ann concedes now. "When she first joined us at age 20 or whatever, I felt really protective myself — but that's ridiculous. Nancy seems shy, but if she ever became a lead singer I think that would all change once she got used to expressing herself."

Nancy Lamoreaux ("the lovers") Wilson is indeed sweet as angelcake, with curves that can melt a guy's brains into butter, but she also may be the most reflective of the entire group, with a private temperament more naturally suited to introspection than pop stardom. "She really has an incredible backbone," Ann confides, "and a gutsiness and a vitality I think she gets from her mom. She doesn't show it that much, but she would if it was necessary. I'd hate to run up against her."

It's Nancy who got Roger Fisher reading ultra-thinkers Goethe, Dostoevsky, and Thomas Mann; Nancy who is wary of contentment and speaks of "inspiring the melancholy soul to rise up"; and Nancy who writes absurdist short stories like 1972's "Zoz and Om Meet Barney":

•

She looked at him with a halfer smile and sighed, "You know Barney, it's not too often that I meet someone who seems to have a real undershindig and a real appearition for Fido and the 10 Buggs. Most people are just sheep and sheets, you know?

•

"I wasn't stoned," Nancy relates in the softest voice, "but it was the morning after final exams and I was extremely tired. I'd been drinking coffee and wake-o's like crazy, so my mind was definitely off it's rocker. But to this day that story still amuses me. That stuff probably comes best when you're not 'trying' to write."

These years, however, Nancy does most of her writing for the group. She and Ann and Sue Ennis go into retreat situations along the coast or in San Francisco with a couple of bottles of wine and no plans for several days. There they'll come up with basic ideas — Ann and Sue usually initiating the concept and lyrics, Nancy tending to shape melodies and glue together arrangements — and then they'll present them to the men. Often, however, Roger Fisher will have contributed crucial riffs like those on "Mistral Wind" and "Cook With Fire".

The sound they've created is a rich mixture of acoustic sensitivity ("Dog And Butterfly", "Treat Me Well") and electric muscle ("Crazy On You", "Little Queen", "Straight On"). Lyrics can be direct or vividly dreamy and full of evocative mytho-

Gary Gershoff/Thunder Thumbs

poetic imagery. It's not difficult, precious, weird, sarcastic, or avant-garde — just colorful, quality Woodstock rock like they used to make in the golden age.

In fact, Michael DeRosier acknowledges they're a product of the old Northwest sound. "When I was just starting to play, I was amazed by the Viceroys and the Sonics and the Kingsmen — remember "Louie, Louie"? I think Paul Revere was a barber from Portland. I'd like to think of us as a late 60s band, because that was an incredible time. I remember when Zep were first out, and the Fudge. I hear new things that sound kinda catchy, but then I tire of them real fast, whereas those old songs I still get off on. We'd like to be unique enough to have that kind of lasting power."

So Heart continues to pump up, perhaps winding down as a touring unit, but just getting started as a recording group. Roger Fisher, living on five wooded acres among tall trees, has resolved to "make some personal progress" which is bound to pay substantial dividends. Like Ann, he was among the first in his class to get into LSD. "I was into that and Zen Buddhism at the same time, and it wasn't a very good mix. I've been recovering from that for years and years, away from a real deluded kind of thinking. I'm just recently getting to realize I don't want to be lazy and indulgent anymore. I've changed my priorities. I smoked cigarettes for 11 years and I've quit that, and I quit smoking pot because it's bad for your vocal chords. I'm a real straight guy now — I like scotch whiskey."

Despite his self-taught guitar talent, Fisher admits he doesn't "feel like a musician", so he's starting to study music and he's also developing a hidden desire to sing. "My teacher is really good at milking whatever talent is locked up inside you, getting the mind that thinks you can't do things out of the way and letting your limitless soul out."

Nancy Wilson says, "I can foresee a time when we're not so busy when I could write a novel about rock and roll from the inside — and I want to write stories for children and illustrate them. At this point, though, everything in our lives is geared to Heart."

▪

"Please," Barney interrupted, "I must hear your laugh again," and he ran back the tape. She laughed in amazement, "Well, I — um, didn't expect — ". "Oh, SPLENDID!" he cried, switching off the machine, "You've got the job!"

▪

Uh, speaking of children..... "I've asked myself that for the last three years," Ann Wilson smiles, "and my family is starting to look at me like 'Okay, better start getting it happening'. When I was younger I always had that on my mind and someday it may happen, but now I feel like what I'm doing is almost a role reversal where I'm being this bread winner. I can't imagine how getting all pregnant would be much more satisfying."

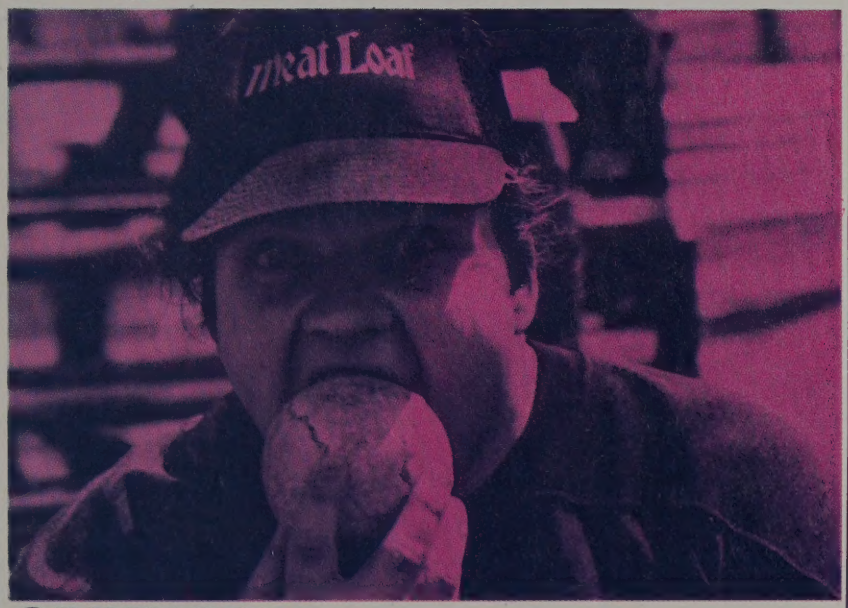
▪

Then Captain Barney gave the orders to set sail, and off they went in search of a place called Earth, where it had been rumored that Fido and his 10 Buggs were taking a secret holiday.□

Hiro Ito

Ann played the middle-class outlaw role to the hilt until reality called her bluff.

ROCK ACTION



Robin Platzer

CAPTION **Mr. Loaf took the mound and the umps cried 'play ball' when Meat got his chance to show his curve ball during a game for New York City's Show Business League. Pitching in the opening inning, Meat stopped a stinging line-drive with his non-pitching hand. It hurt, but first aid was given by a Sabrett hot dog vendor who quickly slapped a slab of ice on Meat's hand. A true pro. Meat went back into the game leading his team (appropriately called Meat Loaf) to a 16-6 victory.**

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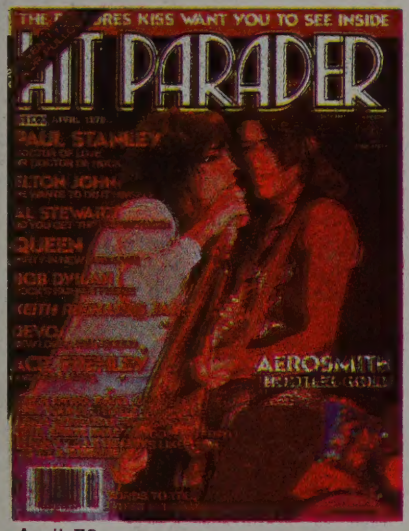

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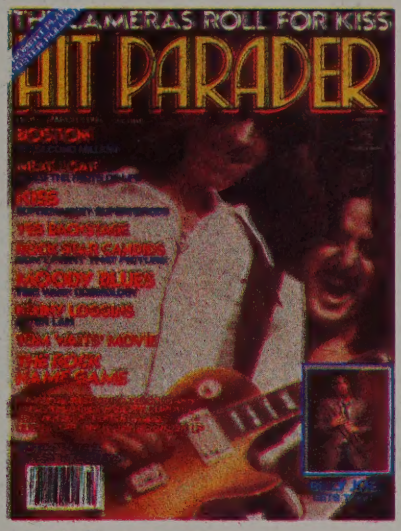

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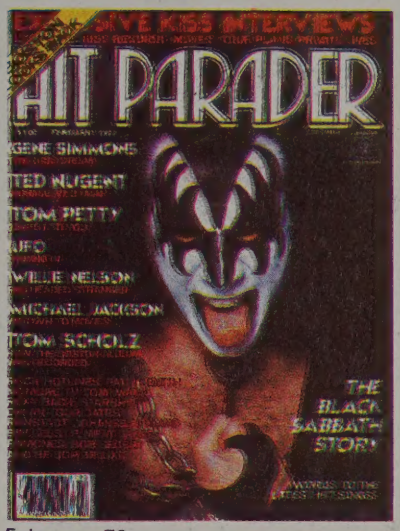

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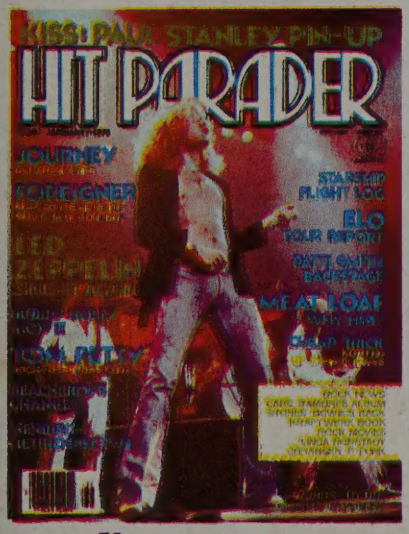

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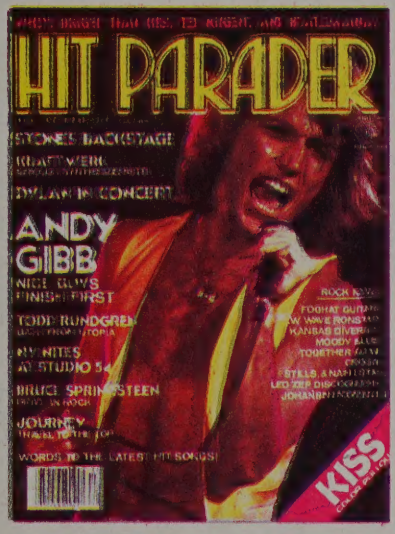

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